

The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED. IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe*.

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VOL. 37.—No. 21.

SATURDAY, MAY 21, 1859.

PRICE 4d.
STAMPED 5d.

ST. JAMES'S HALL.

MISS ARABELLA GODDARD

Begs to inform her Subscribers and the Public that she will give
THREE PERFORMANCES OF CLASSICAL CHAMBER MUSIC,
AS FOLLOWS, *viz.*,

TWO SOIREEES.

FRIDAY, MAY 27, FRIDAY, JUNE 3,

and, by particular request,

A MATINEE

ON

FRIDAY, JUNE 17.

PROGRAMME OF THE FIRST SOIREE, FRIDAY MAY 27, 1859.

PART I.

TRIO in B flat, pianoforte, violin, and violoncello .. Schubert.
SONATA in F sharp major, pianoforte solo (Op. 78) .. Beethoven.
RECUEIL des Airs Variés, Nos. 2 and 3, Book 2, pianoforte solo (Op. 71) .. Dussek.
(The first time in England.)

PART II.

SONATA in E major, pianoforte solo (Op. 5) .. Mendelssohn.
(The first time in public.)
QUARTET in E flat, pianoforte, violin, and violoncello .. Mozart.

EXECUTANTS:

VIOLIN.—M. Sainton.
VIOLA.—Mr. Doyle.
VIOLONCELLO.—Sig. Piatti.
PIANOFORTE.—Miss Arabella Goddard.

At the SECOND SOIREE, Friday, June 3, and at the MATINEE, Friday, June 17, Herr JOSEPH JOACHIM will perform.

* At the Second Soiree (by general desire) Miss Goddard will repeat the Sonatas of Woelfl and Dussek, "No Plus Ultra," and "Plus Ultra." At the Matinée she will have the honour of performing (for the fifth time in England) BEETHOVEN'S GRAND SONATA in B flat, Op. 106, and (with Herr Joachim) the Grand Sonata for pianoforte and violin dedicated to Kreutzer.

Sofa Stalls, 10s. 6d. each, or £1 1s. for the three concerts; unreserved seats, (area or balcony), 5s.; gallery, 2s. 6d. Tickets may be obtained of Miss Goddard, 47, Welbeck-street; of all the principal music-sellers; at the ticket-office of the Hall, 28, Piccadilly; at Messrs. Keith, Prowse, and Co.'s 48, Cheapside; and at Chappell and Co.'s, 50, New Bond-street.

MADAME de VAUCHERAN has the honour to announce, that she will give an EVENING CONCERT (under the immediate patronage of Her Grace the Duchess of Marlborough), at the Queen's Concert Rooms, Hanover-square, on Wednesday, 25th of May. Full particulars will be duly announced. Stalls, 10s. 6d.; unreserved seats, 7s. Tickets to be had of Messrs. Cramer, Beale, and Co., Regent-street; Messrs. Wessel and Co., Hanover-square; Messrs. Cocks and Co., New Burlington-street; Messrs. Keith, Prowse, and Co., Cheapside; and of Madame de Vaucheran, 1, Limerston-street, New King's-road, Chelsea.

MUSICAL SOCIETY OF LONDON.—Notice is hereby given that a CONVERSAZIONE will take place at St. James's Hall, on Thursday evening, May 28th, at half-past eight o'clock. President of the evening, Sir John Edward Harington, Bart. The Council beg respectfully to remind the fellows, associates, and lady associates, that their tickets are not transferable to the Conversazione; and to inform them that only the ladies or gentlemen whose names appear on the tickets presented will be admitted; the Conversazione being private meetings of the members of the society. Ladies and gentlemen being musicians, professional or non-professional, desirous of attending the forthcoming Conversazione may immediately become associates on being duly nominated. Any lady associate not having an escort has the special privilege of nominating One Annual Subscriber, who will be thus entitled to a personal admission to the conversazioni, concerts, and meetings of the Society during the present year. All further information may be obtained of the honorary secretary, to whom immediate application should be made. The annual subscription for fellows, associates, lady associates, and annual subscribers, nominated as above, is fixed at one guinea.

CHARLES SALAMAN, Hon. Sec.,
36, Baker-street, Portman-square.

St. James's Hall.

HERR JOACHIM

Begs to announce that his

THIRD CONCERT

For the performance of

BEETHOVEN'S QUARTETS,

Including the

POSTHUMOUS WORKS

Will take place on

WEDNESDAY EVENING, MAY 25th,

AT WILLIS'S ROOMS, KING-STREET, ST. JAMES'S,

To commence at eight o'clock.

PROGRAMME.

QUARTET in E minor (Op. 59) Beethoven.
QUARTET in B flat (Op. 130) Beethoven.
QUINTETTO in C (Op. 29) Beethoven.

1st Violin Herr JOACHIM.
2nd Violin Herr RIES.
Viola Mr. H. BLAGROVE.
Violoncello Signor PIATTI.

Stalls, 10s. 6d. each; unreserved seats, 5s. each; may be obtained at the Hall, 28, Piccadilly; Keith, Prowse and Co.'s, 48, Cheapside; Turner, 19, Poultry; Hammond's; Cramer and Co.'s; Schott and Co.'s, Regent-street; H. Brooks's newspaper and concert ticket office, 24, Old Cavendish-street; Ewer and Co., 890, Oxford-street; Leader; Ollivier; Campbell; and Chappell and Co.'s, 50, New Bond-street.

MONDAY POPULAR CONCERTS,

ST. JAMES'S HALL.

BEETHOVEN.

By unanimous desire.

LAST CONCERT OF THE SEASON.

MONDAY EVENING, MAY 30th, 1859,

To commence at Eight o'clock punctually.

PROGRAMME.

PART I.

QUARTET in C major, Op. 59, dedicated to Razoumowsky .. Beethoven.
Herr Joachim, Mr. Ries, Mr. Doyle, and Signor Piatti.
SONG, "Adelaide" Beethoven.
Mr. Fedor.
SONATA, pianoforte solo, in C major, Op. 53 Beethoven.
Miss Arabella Goddard.

PART II.

QUARTET in A, Op. 18 Beethoven.
Herr Joachim, Mr. Ries, Mr. Doyle, and Signor Piatti.
SONG, "The Garland" Beethoven.
Miss Theresa Jefferys.
SONG, "The Farewell" Beethoven.
Mr. Santley.
SONATA, for pianoforte and violin, Op. 47, dedicated to Kreutzer Beethoven.
Miss Arabella Goddard and Herr Joachim.

CONDUCTOR.—MR. LINDSAY SLOPER.

Sofa stalls, 5s.; reserved seats, 3s.; unreserved seats, 1s. May be obtained at the Hall, 28, Piccadilly; Keith, Prowse, and Co.'s, 48, Cheapside; Mr. Turner, 19, Poultry; Hammond's; Cramer and Co.'s; Schott and Co., Regent-street; H. Brooks's Newspaper and Concert Ticket Office, 24, Old Cavendish-street; Ewer and Co., 390, Oxford-street; Leader; Ollivier; Campbell; and Chappell and Co.'s, 50, New Bond-street.

U.



R.

UNDER THE MOST DISTINGUISHED PATRONAGE OF
HER MOST GRACIOUS MAJESTY THE QUEEN,
H.R.H. THE PRINCE CONSORT.
THEIR ROYAL HIGHNESSES THE PRINCESSES AND PRINCES OF THE
ROYAL FAMILY.

The Most Worshipful the Grand Master of Ireland,
His Grace the DUKE OF LEINSTER,
And Several other Distinguished Freemasons;
His Excellency the Lord Lieutenant of Ireland, the
EARL OF EGLINTON and WINTON,
The LORD BISHOP OF MANCHESTER,
The Right Worshipful the MAYOR OF MANCHESTER,

IVIE MACKIE, Esq.
SIR FREDERICK GORE OUSELEY, Bart., Director of Music at the
University at Oxford.
And many of the Nobility, Gentry, Clergy, and distinguished Families of the Empire.

DR. MARK'S GREAT NATIONAL ENTERPRISE

To facilitate the Encouragement and Promotion of
NATIVE MUSICAL TALENT,

AND THE
GENERAL ADVANCEMENT OF MUSIC AMONG THE RISING
GENERATION.

Upon his new and effective system, by the Establishment of CONSERVATORIES OF
Music in every Town and City throughout the United Kingdom, for LITTLE
CHILDREN, so that the Study of
VOCAL AND INSTRUMENTAL MUSIC
shall become an essential branch of
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Illustrated by his highly approved and pleasing Musical Entertainment, entitled
DR. MARK AND HIS LITTLE MEN.
Numbering upwards of Thirty Instrumentalists, and a most Efficient Chorus, the
whole forming a most unique and complete Juvenile Orchestra, composed of
LITTLE ENGLISH, IRISH, SCOTCH AND WELSH BOYS, FROM FIVE TO
SIXTEEN YEARS OF AGE.

Who play Operatic Selections, Solos, Marches, Quadrilles, Galops, &c., and sing
Songs and Choruses in a most effective manner, and to whom Dr. Mark gives a
gratuitous General and Musical Education.

Faithful to the cause above stated, Dr. MARK begs to draw the attention of the
general Public, but especially of those who take a lively interest in Private and
National Education, to the

ROYAL COLLEGE OF MUSIC,
Established by him expressly at BRIDGE STREET, MANCHESTER, as a great national
Institution for the further development of his New and Effective Scheme of
NATIONAL EDUCATION,

but especially for the
EDUCATION OF MASTERS FOR CONSERVATOIRES OF MUSIC,
who will receive appointments as soon as competent.

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	MR. ELDER.
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Little Boys admitted as Boarders at Ten Guineas per Quarter.
Terms for Young Gentlemen to become Masters of Conservatoires of Music,
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who will receive appointments as soon as competent.

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possessing musical talent, offering them a happy home and a general and musical
education, board, and clothing, free of all expense.

For Prospectuses, apply direct to the Royal College of Music, Bridge-street,
Manchester. Dr. MARK is also open to Engagements with his Little Men.

MONSIEUR PAQUE has the honour to announce that
he will give a SOIREE MUSICALE, by the kind permission of M. Spartali,
Esq., at 51, Euston-square, on Wednesday, June 1st, 1859, to commence at half-
past 8 o'clock. Vocalists—Madame Faustina, Miss Lascelles, Madlle. Johanna
Martin, and Mons. Depret. Instrumentalists—Pianoforte, Sig. Andreoli; violin,
Herr Wieniawski; violoncello, Mons. Paque. Conductor, Herr Wilhelm Ganz.
Tickets, half-a-guinea each, to be had of Messrs. Schott and Co., 159, Regent-street,
and at Mons. Paque's, 120, Great Portland-street.

SACRED HARMONIC SOCIETY, EXETER HALL.—

Conductor, Mr. COSTA. Friday next, May 27th, Handel's ISRAEL IN
EGYPT. Principal vocalists: Madame Clara Novello, Miss Banks, Miss Dolby,
Mr. Sims Reeves, Mr. Thomas, and Signor Belletti. Tickets, 3s., 5s., and 10s. 6d.
each at the Society's Office, 6, in Exeter Hall. Costa's ELI will be performed on
Friday, 3rd June.

MR. LINDSAY SLOPER begs to announce that his
ANNUAL MORNING CONCERT will take place on Monday morning next
May 22, at St. James's Hall, commencing at half-past 2 o'clock, on which occasion
a selection of Chamber Music will be performed by the following artists:—
Vocalists—Miss Dolby, Miss Theresa Jefferys, and Mr. Sims Reeves. Instrumen-
talists—Herr Joachim, Mr. Ries, Mr. Webb, Signor Piatti, and Mr. Benedier.
Conductor, Mr. Francesco Berger. Sofa stalls, 10s. 6d.; area or balcony, 5s.;
gallery, 2s. 6d.; may be obtained of Mr. Lindsay Sloper, 70, Cambridge-terrace,
W.; Chappell and Co., 50, New Bond-street, and all music-sellers.

HANDEL CHORAL SOCIETY, FOUNDLING

HOSPITAL. Conductor, Mr. WILLING.—The first Concert of a series of
three to be given by this Society will take place at the Foundling, on Wednesday
evening, June 8, when will be performed Mendelssohn's ATHALIE, Van Bree's
Cantata, "ST. CECILIA'S DAY," and a miscellaneous selection. The subscription
for the series is One Guinea, and subscribers' tickets can be obtained on application
to the Hon. Secretary, John Brownlow, Esq., Foundling Hospital. The Concert
will commence on each occasion at Eight o'clock and terminate about half-past
Ten.

THE LONDON GLEE AND MADRIGAL UNION,

HANOVER-SQUARE ROOMS. Conductor, Mr. LAND.—The last after-
noon Concert of the Series takes place on Monday next, May 23rd. Mr. T.
Olyphant will intersperse the performances with notices, remarks, and annotations,
Commence at Three. Principals: Miss Wells, Miss Spiller, Miss Eyles, Mr. Baxter.
Mr. W. H. Cummings, and Mr. Lawler, assisted by a madrigal choir. Stalls, 5s.;
unreserved, 3s.; tickets to admit three, 7s. 6d., with programmes, at Mr. Mitchell's
Royal Library, Old Bond-street; and Messrs. Leaders', 63, New Bond-street.
Communications to be addressed to Mr. Land, 4, Cambridge-place, Regent's-
park.

CRYSTAL PALACE.—HANDEL COMMEMORA-

TION FESTIVAL.—FIVE SHILLING TICKETS.—In accordance with their
published intention "of affording the opportunity of attending the Festival to
those who do not desire reserved seats," the Directors have now the pleasure to
announce that Tickets will be issued at Five Shillings each, for each of the three
days of the Festival—viz., the 20th, 22nd, and 24th of June. These tickets will be
in the North and South Naves, commencing on either side at the limit of the
Orchestra, and extending from thence towards the ends of the Palace. Seats will
be provided, with an access entirely separate from that to the reserved seats and
stalls. Applications for these tickets will be received at the Crystal Palace, and at
2, Exeter Hall only, on and after Monday the 23rd inst.; but no applications can
be attended to unless accompanied by a remittance of the full amount. Cheques
and post-office orders to be made payable to GEORGE GROVE, Esq.—the latter at
the General Post Office, St. Martin's-le-Grand. As only a limited number of these
tickets will be issued, early application is recommended.

By Order, GEORGE GROVE, Secretary.

N.B.—Additional Stalls have been reserved in the Galleries and in the Area—the
latter on an inclined platform on the site of the small Orchestra immediately
fronting the Handel Orchestra; these and the stalls in front of the galleries are Five
Guineas the set, or Two Guineas the single stall; the remaining stalls One Guinea
each, and Two-and-a-half Guineas the set. Seats in the unnumbered blocks at
Twenty-five Shillings the set, or Half-a-Guinea each, may also be had.
Plans of the above may be inspected at the Crystal Palace and 2, Exeter Hall.
Crystal Palace, May 18th, 1859.

ST. JAMES'S HALL.—NEW PHILHARMONIC

CONCERT, Monday evening, May 23. Orchestra and choir of 300 per-
formers. Conductor, DR. HENRY WYLDE. Programme.—Beethoven's
Grand Choral Symphony. Part I.—Allegro scherzo presto Adagio. Part II.—
Introducing Schiller's "Ode to Joy." The principal vocal parts by
Madame Rudersdorf, Mr. Wilbye Cooper, and Mr. Weiss. Concerto for
pianoforte and orchestra—pianoforte, Madame Clara Schumann. Cornelia,
a dramatic cantata, written expressly for these concerts, first time of performance,
Howard Glover. Overture, Preciosa, Weber. Tickets at popular prices. Sofa
stalls, 10s. 6d.; area stalls, 5s.; balcony, 7s., 5s., 3s., 2s.; area and gallery, 1s.;
Cramer and Co., No. 201, Regent-street; Keith, Frowse, Cheapside; and at the
Hall.

WM. GRAEFF NICHOLLS, Hon. Sec.

HERR LEOPOLD de MEYER has the honour to

announce that he will give a MORNING CONCERT, at the Hanover-
square Rooms, on Tuesday, May 31, when he will perform some of his latest com-
positions for the pianoforte. Reserved seats, 10s. 6d.; tickets, 7s., to be had of
the principal music-sellers.

UNDER the immediate PATRONAGE of Her Majesty

the QUEEN, His Royal Highness the PRINCE CONSORT, Her Royal
Highness the Duchess of Kent, and Her Royal Highness the Duchess of Cam-
bridge.—Mr. Benedict begs respectfully to announce that his TWO ANNUAL
CONCERTS will take place at St. James's Hall on Monday mornings, June 13th,
and July the 4th. Further particulars will be duly announced. Sofa stalls, £1 1s.;
reserved seats, 10s. 6d.; body of the hall, 5s.; sofa stalls (to admit to both
concerts), £1 1s. 6d.; reserved seats to both concerts, 15s. each—at Cramer and
Co.'s; Hammond's; Sims' library; Leader and Cook's; Chappell's; R. W.
Olivier's; Mitchell's Royal library; and St. James's Hall ticket-office, 23,
Piccadilly, W.

ST. MARTIN'S HALL.—MISS PALMER begs to in-

form her friends and the public that her FIRST CONCERT will take place
on Wednesday evening, June 1st, at 8. Vocalists—Madme. Rudersdorf, Miss Banks,
Miss M. Bradshaw, Miss Palmer; Messrs. Sims Reeves, Wilbye Cooper, and
Thomas. Instrumentalists—Miss Arabella Goddard, Messrs. Maycock, Nicholson,
C. Harper, and Hauser; solo violin, Herr Molique. Conductors—Messrs. WALTER
MACFARREN and A. RANDEGGER. Tickets—stalls, 5s.; balconies, 2s. 6d.;
area, 1s.—may be had of the music-sellers; and of Mr. Headland, St. Martin's
Hall.

REVIEWS.

THE admirers of the music of M. Stephen Heller, among whom we earnestly desire to be included, will welcome with rapture his *Opus 92—Trois Eglogues*, dedicated to M. Félix le Couppey (Schott and Co.)—as not only the most individual, but as the most fresh and spontaneous of his recent contributions to the pianoforte. Nos. 2 and 3 (in G and C major) are charming from end to end, their principal themes being melodious, their episodes melodious, and the passages which are interwaved with and aid their development both graceful and original. Anything more essentially *Helleresque* has not proceeded from the pen of their accomplished author; but, while they breathe his spirit throughout, they are wholly free from affectation. The fascination of the manner is there, without a vestige of mannerism. No. 1 (in F) has many good points, but does not seem to flow so naturally. It is longer than its companions, but evidently more laboured, and, amid all its cleverness, less interesting.

Herr Gustav Bergen's *caprice-tarantella*, entitled *Marsiglia*—(Chappell and Co.)—cannot have cost him much more trouble than that of committing it to paper.

Moore's Seventy-three Irish Melodies, arranged for the pianoforte—by Rudolf Nordmann (Boosey and Sons)—may be fairly recommended, as transcriptions, very easy to perform and in every respect well done, of all the tunes included by Moore in his celebrated national work. Mr. Nordmann is an adept at such tasks, and has rarely better proved his title to respect. Not one of the melodies in his book is robbed of its primitive charm by harmonies out of place and out of character—such, indeed, as we have too frequently to complain of in reviewing similar performances.

Levina (Miss or Mrs.?) E. Hawley's musical sketch for the pianoforte, entitled *Salopia*—(Boosey and Sons)—introducing "Home, sweet home," with variations, is bucolic in its simplicity, and thoroughly harmless. Pan might have played it on the pipes, to tempt some nymph more coy than the rest. It should have been dedicated to Pico rather than to Mr. W. H. Holmes.

Vocal Exercises and Cadences for the attainment of distinct execution—by Frederick Smith, Professor of Singing (Leader and Cock, London; Hale and Son, Cheltenham)—are good enough in their way, but offer no new point for comment.

The *Adagio Cantabile* from Haydn's symphony in G, No. 3,—arranged for the organ, by J. Martin Dunstan (J. A. Novello)—is entitled to praise as a useful labour thoroughly well accomplished. But on what pretence Mr. Dunstan dedicates Haydn's music to Miss Elizabeth Sterling we are unable to guess.

Mrs. John Scott's ballad, "*I lov'd thee in secret*," words by C. M. K.—(R. W. Ollivier)—may be cited as extremely well written; and Mr. George Linley's "*Love me little, love me long*"—(Boosey and Sons)—as not only well written, but unaffected and pretty in the bargain. The *Brunette Waltzes*, by Mrs. Frank Cockburn—(Cocks and Co.)—are lively and without pretension; while Mr. Charles Darnton's *Original Air* with variations, for the pianoforte, and his song, entitled "*Israfel*" (J. Williams), are well enough in their way, though their way is not very remote from that of commonplace. "*The Invitation*," duet for treble voices, by J. W. Rogers—(Wessel and Co.)—is smooth and graceful, if not original; Mr. Alfred Gilbert's "*Song of Hope*," poetry by C. B. H.—(Cocks and Co.)—has a burden which remains pleasantly enough on the ear, simple as it is; and Mr. J. Tomlins Jones's setting of Professor Longfellow's serenade, "*She*

sleeps! my lady sleeps"—(Jefferys)—with less originality, has the same chance of being retained in the memory.

Bijoux Perdus (first series), consisting of *Six Airs with Variations*, selected from the works of the Classical Pianoforte Composers, by Miss Arabella Goddard—(Chappell and Co.)—will be a boon to pianists, amateur and professional, who, without being possessed of the highest powers of execution, are still desirous of directing their attention to first-class music. Nos. 1, 2, and 3 are before us. No. 1 is Mozart's *Tema con Variazioni* in A major, which has been so often played in public of late, that it is enough to name it. No. 2—Dussek's *Troubadour*—a veritable "*bijou*," has too long lain "*perdu*" in oblivion. It is one of the best numbers from the admirable *Recueils d'airs connus*, with which Dussek himself—the most accomplished virtuoso of his time—created such a *furor* at the concerts which he gave in Paris after his final departure from the metropolis of England. The air is as charming as it was once popular, and the manner in which Dussek has varied it shows how nearly he could approach Mozart in this agreeable style of composition. Every variation is excellent in itself, and doubly effective, inasmuch as it is unlike any of its companions. No. 3—Steibelt's *Airs Russes*, founded upon two Russian tunes, one well known, the other unknown out of Russia—is more difficult to execute. Nevertheless, it is well worth practising with diligence, being not only brilliant as a piece of display, but interesting on account of the cleverness and well-contrasted forms of the variations. The *Bijoux Perdus* have the extra advantage of being carefully fingered throughout, which will add materially to their general usefulness.

Oratory Hymns, by the Very Rev. J. W. Faber, composed and dedicated to His Eminence Cardinal Wiseman, Archbishop of Westminster—by Wilhelm Schulthes (Ewer and Co.)—will be acceptable to all who take an interest in the Roman Catholic hymnology. The poetry is taken from Father Faber's *Hymn Book of the London Oratory*, and the aim of the composer has been (as he tells us in a well-written and sensible preface) to consult "the peculiar requirements of congregational singing." We think, generally, he has succeeded. At all events, the work is one of musical no less than of ecclesiastical interest.

Twenty-four Sketches for the Organ—composed by Edmund T. Chipp, Op. 11 (Ewer and Co.)—are marked by all the good qualities which we noticed at great length, some months since, in his pianoforte pieces entitled *Twilight Fancies*, combining with these, however, a far greater amount of finish, the result, no doubt, of assiduous study and enlarged experience. We find in these organ pieces, as in their predecessors for the piano, the influence of Mendelssohn (or rather Mendelssohn's manner) upon their composer, more or less manifest in every page; but, apart from this, the strong evidence of intelligence and feeling, united to a remarkable degree of musical cleverness, and a genuine taste for good harmony, will engage the interest, and in very many instances the admiration of thoughtful musicians, in spite of the Mendelssohnian affection, which appears to be an inherent attribute of Mr. Chipp's artistic idiosyncrasy. Through the medium of a short preface the author modestly explains his object in the publication of these sketches. We extract a paragraph:—

"The inducement to compose the following sketches arose from my often having felt the want of a collection of short pieces, written in a free style, and suitable both for the church and chamber organ. The organist is not at all times able to make use of the larger compositions of the great masters, and too frequently, from the want of smaller and

lighter pieces, has recourse to arrangements from works which were never intended to be turned to such a purpose. I therefore offer these detached compositions, trusting they may in some degree fulfil their mission."

Of one thing we are certain—viz., that no organist will take up these thoughtful and elegant pieces, with a real wish to appreciate their merits, and lay them aside with indifference. If Sketch No. 1 is once played through, we can guarantee that none of its twenty-three companions will be passed over.

A volume of *Sacred Music*—the composition of the Rev. G. M. Slatyer, D.D. (Addison and Hollier)—comprises three anthems, all well composed, but of which the third (in D), "Rejoice in the Lord" (33rd and 34th Psalms), seems to us not only the best composed, but most interesting in a musical sense; as instances of which may be cited the first and last movements, both in the imitative style, and both remarkably clear, vigorous, and rhythmical. The book also contains a "Te Deum," "Benedictus," "Jubilate," "Magnificat," and "Nunc Dimittis," in F; a "Te Deum," "Jubilate," "Sanctus," "Kyrie," "Magnificat," "Cantate Domino," and "Nunc Dimittis," in G; three psalm tunes; and eight chants; all possessing more or less merit, and all to be admired for the clearness already noted—a quality that can hardly be too warmly commended in church music.

Select movements from William Sterndale Bennett's *Pianoforte Concertos*—arranged by the author for two performers (Leader and Cuck)—include the *Andante in F*, from the First Concerto (D minor); the *Romanza in G minor*, from the Third Concerto (C minor); and the *Barcarole in F*, from the Fourth Concerto (F minor)—all conveniently and effectively arranged. To these we should like to have seen added the slow movement from the Second Concerto (in E flat), which is quite as individual and quite as beautiful in its way as any of them. Now, too, is the time when two unpublished concertos—in F minor and in A minor—which are known to exist, inasmuch as the composer has himself performed them in public, would be most acceptable to all who are in search of new and sterling music for the piano. The excellence of these manuscript compositions has been generally acknowledged, and there can be no reason why they should be any longer withheld from the public. What, again, should consign to oblivion the overture in D minor, the overture to the *Merry Wives of Windsor*, and the symphonies in A major and G minor, so unanimously extolled when, many years since, performed at the concerts of the Royal Academy and the Society of British Musicians?

Two songs by Mr. W. H. Grattan—"Peace," words by Miss J. L. Clayden; and "*The Snowdrop*" (John Campbell)—are too graceful and too musician-like to be passed over without at least this brief recognition of their claims to notice. Mr. C. W. Glover's "*Spirit of Beauty, where is thy home?*" (John Campbell), though an inoffensive trifle evidently did not spring from that hidden place about which the poet, Mr. J. E. Carpenter, is inquisitive; still less chance of being found there has Cecilia (Miss or Mrs. ?) Maud Campbell's ballad, "*They are the living*"—words by Mrs. L. H. Sigourney (Cocks and Co.); least of all Mr. Edward William Parlett's *Balaklava Polka* (Jarrold and Sons), which we have some faint remembrance of having already passed under review.

MUSIC RECEIVED FOR REVIEW.

VOCAL.—"The Miller's Daughter"—Balfé.

INSTRUMENTAL.—Grand Selection from *Martha*, for Full Orchestra, arranged by A. Lamotte.

PROVINCIAL.

A CORRESPONDENT from BATH informs us of the great success of the "Grand Morning Concert," on Saturday last, given in the Assembly Rooms, by the Bath Classical Concert Society. The artists engaged were Miss Arabella Goddard, Madame Rudersdorff, Miss Lascelles, Mr. Sims Reeves, and Mr. Thomas. A great triumph was achieved by Miss Arabella Goddard in Beethoven's Sonata in B flat, Op. 22, expressly asked for by the Bath subscribers. The fair pianist also performed Benedict's *fantasia*, "Erin," which, being rapturously encored, she substituted Thalberg's "Home, sweet home," which gave equal pleasure. The vocal honours were won by Mr. Sims Reeves, in the recitative and air from *Elijah*, "If with all your hearts"—a most impressive performance; by the same vocalist, in Mr. Balfe's new ballad, "Let me whisper in thine ear," by Mr. Thomas, in the air, "Qui sdegno," from the *Flauto Magico*; and by Madame Rudersdorff, Miss Lascelles, and Mr. Sims Reeves, in a very pretty and well-written *terzetto* by Mr. Bianchi Taylor, "la fra romite spondi," which was unanimously re-demanded. The Assembly Rooms were thronged by all the rank and fashion of Bath, and the neighbourhood. Mr. Bianchi Taylor conducted with his accustomed talent; and to this esteemed local professor belongs, we believe, the credit of having organised this very interesting concert.

A CORRESPONDENT writes that the LEICESTER NEW PHILHARMONIC SOCIETY closed its first season on Monday evening by a *soirée*, at which upwards of 300 members and friends were present. The arrangements reflected great credit upon the committee. "For a long time," says the *Chronicle*, "Leicester has been without a musical society based on a proper footing. Perceiving that such was the case, we endeavoured, in a leading article, to draw out a rough plan, which we considered would meet the approbation of nearly (if not quite) the whole of the musical amateurs of Leicester. Our remarks appear to have roused some of the leading members of the profession, for in the course of a few days a circular was addressed to the 'Musical Amateurs of Leicester,' signed by some of the best known votaries of music, including Miss Deacon, Messrs. H. Gill, Graham, Branstons, Royce, W. Rowlett, Stanyon, Cleaver, and Sansome, soliciting co-operation in the establishment of a new society. The circular met with approval, if we may judge from the fact that on the first meeting nearly one hundred names were entered on the books, and the rehearsals immediately commenced. With such a musician as Mr. Henry Nicholson, as conductor, at each rehearsal the younger members soon began to sing with confidence; and, after a short time, Mr. Nicholson, seeing that the society was so far advanced as to be able to appear before the public, announced the first concert, assisted by the members of the Leicester New Philharmonic Society. Concert after concert followed, and nothing could better speak for the effect of the performances upon the audience than the applause with which the music has been always received. The closing concert for the season was that of the *Messiah*, when Mr. Sims Reeves appeared amongst us for the first time in an oratorio. At the close of the 'Hallelujah,' Mr. Reeves turned to the orchestra and gave signs of his approval of its performance by a polite bow. He afterwards expressed himself in stronger terms to Mr. Henry Nicholson, scarcely crediting that the choristers were entirely local. Miss Palmer, the contralto, on that occasion also contributed her eulogy. We must not omit to mention in high terms the exertions of Miss Deacon in drilling and leading the trebles, by no means an unimportant element of success. With the termination of such a season, it is not to be wondered at that the society should wish to celebrate it in some way. No sooner said than done. A subscription immediately took place amongst its most wealthy members, the conductor (Mr. H. Nicholson) heading the list with £5. Other subscriptions followed, and it was determined to institute a *soirée*, to which lady members were admitted free, and gentlemen, in order to make the affair still more worthy the name, agreed to contribute one shilling each. In addition to this, each member, male and female, was allowed to introduce two friends at the same rate. About nine o'clock, the members formed themselves into an assembly to transact business. M. H. Gill was unanimously voted to the chair, amidst much cheering. He then rose, and begged to congratulate the society upon the very prosperous termination of the first year. Mr. W. Rowlett proposed a vote of thanks to Mr. H. Nicholson for the admirable manner in which he had managed the affairs during the past year. The resolution was seconded by Mr. Graham, and carried unanimously. Mr. H. Nicholson, in responding, begged to assure the members that his had been 'a labour of love'; and, as lon

as he continued amongst them, he should always feel proud to give them all the attention he possibly could. He had taken a great pleasure in the formation of the society, and he hoped that before long their society would be second to none in the provinces. He then expressed his admiration at the manner in which the society had acquitted itself at every public performance, and stated that about a fortnight ago he was at Leeds, taking part in the performance of the *Messiah* there. The choruses consisted of the picked vocalists throughout the district; therefore they would imagine that it would be a tolerably good one, particularly in Yorkshire, which stands very high in the musical world. Well, he could assure the members of the Leicester Philharmonic Society, and that without any flattery, that their late performance of that work was in many respects superior to the one he heard at Leeds. (Loud cheers). He again impressed upon the members the importance of strict attention to the rehearsals; and, in conclusion, begged to thank them most heartily for the unanimous vote of thanks they had just passed. (Applause). He then rose, and proposed a vote of thanks to 'the ladies,' coupling it with the name of Miss Deacon. (Loud applause from both members and the company in front). Miss Deacon signified her thanks for their mark of respect, by bowing to both members and audience. Mr. H. Nicholson proposed a vote of thanks to Mr. Gill for taking the chair, which, being seconded by Mr. Branstoun, was carried unanimously. The members of the society then proceeded to sing the concluding portion of the programme; after which dancing again recommenced. The entertainments consisted of tea, music, and dancing. At midnight dancing ceased; the 'National Anthem' followed, and the company dispersed, evidently delighted with having taken part in the celebration."

OUR own Correspondent writes that "the eighth concert of this session of the Liverpool Philharmonic Society, being their second undress concert, took place on Tuesday last, and was, on the whole, very successful. Miss Hiles, Miss C. Hiles, Mr. Mason, and Mr. Armstrong, were the principal singers. A varied programme had been arranged, commencing with 'Spring,' the first part of Haydn's *Seasons*, of which the latter part was very well given. Then followed the 'Serenade' for eight wind instruments, by Mozart, a piece throughout characteristic of the master, and, though difficult, very well played. The performers were Messrs. Jennings and Pim upon the oboe, Grosse and Stubbs on the clarinet, Walters and Farmer on the bassoon, and Wickets and Edwards on the horn. Mr. Mason then sang Beethoven's 'O beautiful daughter of the starry race.' A chorus from Handel's *Alexander's Feast*, 'The many rend the skies,' followed; and the band concluded the first part by performing Mendelssohn's overture to *A Midsummer Night's Dream*. The second part opened with Beethoven's overture to *Leonora*. Miss Hiles then sang Bishop's 'Bid me discourse' so well, that she elicited an enthusiastic encore. The chorus gave Mendelssohn's four-part song, 'Now morning advancing.' Miss Hiles and Mr. Mason gave the beautiful duet from Spohr's *Jessonda*, 'Fairest maiden,' in which Miss Hiles achieved a triumph, throwing a soul into the music, and manifesting a dramatic expression hitherto not observable in her singing. She has now a great opening before her. The fine quality and power of her voice afford her every opportunity, and she has only to give full vent to her feeling to become a fine singer. She has also a very good shape.* Mr. Mason was not quite up to the level of his fair companion in the duet, which would otherwise have been the gem of the evening. Mr. Thomas and Mr. Streather played Labarre and De Beriot's duet *concertante* for harp and violin, on themes from *Masaniello*. Both performers did justice to their parts, which were very brilliant, especially the last movement. Weber's quartet from *Oberon*, 'Over the dark blue waters,' and the overture to *Le Nozze di Figaro*, concluded an excellent concert, which was scarcely as well attended as it should have been."

THE PYNE AND HARRISON COMPANY commence an engagement at the Theatre Royal, Liverpool, on the 30th inst.

FROM BURY (Lancashire), we learn that the sixth and last concert for the season, of the Choral Society, was given in the Athenæum, on Tuesday evening, to a very numerous audience. Mrs. Sunderland and Mr. D. Lambert, bass, from the Chapel Royal, Windsor, were the vocalists, assisted by a well-selected choir, under the direction of Mr. D. W. Banks, of Manchester. The opening piece was Bishop's "Welcome, lady fair," the solo parts of which were admirably given by Mrs. Sunderland. The chorus, too, was crisp and telling. Mr. Lambert then gave Mr. Benedict's "Rage, thou angry storm," with great spirit, and was warmly applauded. This song, however, ought not to be

given without orchestral accompaniments, as a piano is but a sorry substitute for the trumpets, which impart so defiant a character to the whole. Mrs. Sunderland, in "Under the linden," being encored, substituted a Scotch ballad in its place. This was followed by Webbe's glee, "Swiftly from the mountain's brow," which met with a vehement call for repetition, as also did Mr. Lambert in "The lady's glove." The German glee, "The chapel," was well given by the choir, and the first part ended with the choral song, "I am a poore man." The second part commenced with "O who will o'er the downs." Mrs. Sunderland was encored in Mr. H. Farmer's "I'll follow thee;" and Mr. Lambert sang Bishop's, "O, firm as oak," producing a striking effect in the last line, which he closed in a double E flat. In Handel's "O, ruddier than the cherry," Mr. Lambert, being encored, gave "The Holy Friar." The choruses were very successful in Benedict's part song, "The wreath." The voices are well balanced, and great attention is given to light and shade, hence their success, which was greater this evening than on any former occasion. Mr. Banks conducted with more than his usual spirit. The National Anthem, sung as solo and duet, by Mrs. Sunderland and Mr. Lambert, the choir and audience joining in the chorus, brought the concert to a close shortly after ten o'clock.

FOREIGN.

MEININGEN—DR. SPOHR—(From a Correspondent).—The highly respected *maestro*, Dr. Spohr, the only surviving hero of old classical music, and whose great services in the cause of art have long since extended his reputation to all quarters of the globe, has rendered us the great compliment of coming over here to direct the performance of several of his own works. A large crowd stood, in anxious impatience, on the flight of steps leading to the railway station, and joyfully awaited the arrival of their honoured visitor. At last the train appeared. Who can describe the pleasure of the crowd, when it stopped? They pushed forward, delighted to see the great master, and be near him. In the evening, the streets of Meiningen really wore the look of the capital of a reigning sovereign. Masses of people, of all classes, rolled to and fro, becoming more and more compact as they approached Spohr's house, and only making room for the torchlight procession, which advanced accompanied by a military band. All the *Männer-Gesangsvereine*, supported by the singers of the Opera, under the direction of the *Capellmeister* Bott, then executed several quartets for male voices, singing twice over, at the conclusion, the magnificent march, "Auf, und lasst die Fahnen fliegen!" from *Jessonda*. The royal chapel next performed Spohr's serenade, while, finally, three thundering cheers were given for the illustrious visitor. The following evening, after having been invited to dine at the ducal table, Spohr conducted the concert rehearsal. The theatre was crammed by an art-loving crowd, but the enthusiasm reached its highest pitch the following day, which was that of the concert itself. The tickets had, naturally, all been long since eagerly purchased both by townspeople and visitors. At last, every nook and corner in the theatre was filled, and perfect silence announced with what joyous and anxious interest the public looked forward to Spohr's appearance. At length the great master came, conducted by his former pupil, Bott, who is attached to him with a childlike affection really touching. A perfect tempest of applause, accompanied by a flourish in the orchestra, found vent in three thundering cheers. His Highness, the reigning Duke, a noble patron of the art, had, a short time previously, forwarded Spohr the Commander's cross of his own *Haus-Orden*. We first heard Spohr's celebrated Symphony: *Die Weihe der Töne*, executed by our chapel with its accustomed mastery excellence. The great master conducted the whole of the first part of the concert with a degree of freshness and vivacity, which, considering his great age, perfectly astonished us. That our own admiration at this was shared by the audience, was proved by the garlands, bouquets, and storm of applause continually breaking out afresh, like a hurricane. We involuntarily thought of the lines:—

"Welch ein Gefühl muss Du, o grosser Mann,
Bei der Verehrung dieser Menge haben!"*

* "What feelings must be thine, great man, to see
Thyself thus honoured by this mighty crowd!"

* Does not our excellent correspondent rather intend "shake?"
Ed. M. W.

A double concerto, by Spohr, with an orchestral accompaniment, was executed by Herren Bott and Müller, and created absolute enthusiasm among the audience. Criticism is silent, where art is so perfect. Two duets from *Jessonda* were given most artistically, and universally applauded; one of them was the well-known "Schönes Mädchen, kannst mich hassen?" sung by Herr Weixlsdorfer and Madlle. Michalesi. Two of Spohr's songs, sung by Mad. Siala, met with a similar reception. The first part of the concert was brought to a close by the splendid overture to *Der Berggeist*. Spohr left his seat in the midst of applause, which seemed as if it would never cease, but the public would not be satisfied. They continued shouting his name, until Spohr, conducted by Herr Bott and Baron von Lillienkron, the intendant of the ducal chapel, appeared on the stage, where Herr Bott placed a fresh green wreath on his head. Spohr's new bust, an admirable likeness, with its temples also encircled with a wreath, gazed from amidst the tastefully-arranged drapery on the stage at its great original. Spohr's visit to Meiningen is all the more flattering and honourable, as it is probably the last time of his conducting, since his great age can no longer support the labour attendant on such an undertaking. We lay at the great master's feet our sincere thanks for the sacrifice he has made; for his amiable readiness in taking an active part in the concert. Words are too weak to express what we felt! No one can have helped being moved at beholding this great man, the last genius of a glorious Past, once more actively engaged in his art. In the second part of the concert, we had the magnificent finale to the fragmentary opera of *Loreley*, by F. Mendelssohn-Bartholdy. The solo part was most kindly undertaken by Madame Michalesi, who sang it admirably, while the chorus was executed by the *Gesang-Verein* of this town. We feel bound to praise the truly excellent manner in which the finale was got up, in a comparatively short period, by Herr Bott. We must say that the performance of *Loreley* by one of the great Thuringian *Musik-Vereine*, which we heard four years ago, was not at all comparable to this! Meiningen may congratulate itself on possessing men who, by the position they have taken in art, are capable of advancing its general progress, while the advantages lately obtained, namely: a Ducal Court Theatre, the engagement of the first talent for the Ducal chapel, communication by rail, etc., justify us in looking forward to a favourable future for musical matters here.

Meiningen, 18th April, 1859.

SOCIETY OF ARTS.

RECOGNITION OF THE ART OF MUSIC.

AN interesting lecture by Mr. Henry Chorley, on "The Claims of Music to Recognition among the Arts," was read before the Society of Arts, on Wednesday, to a numerous and attentive audience. Sir John Harrington, Bart., presided.

The lecturer commenced by remarking that the introduction of this novel subject was justified by the insertion of music amongst the subjects of examination taken charge of by the Society of Arts, as well as by the fact that, within the last twenty-five years, the development and cultivation of music in England had assumed proportions which rendered further neglect of the art impossible. He dwelt somewhat on the natural connection and sympathy between music and the other arts and sciences, rapidly glancing at the history of musical taste and patronage in England, with an especial reference to the genuine popularity of Handel in this country many years ago, not only at court and in our fashionable circles, but in the manufacturing towns and villages of Lancashire and of Yorkshire, where the *Messiah*, the *Samson*, or the *Acis and Galatea* of the great German composer, who had made England his home, were appreciated and continually repeated at a period when Handel was next to unknown in Germany, totally so in Italy and in France. In some remote districts of England, there was hardly a country chapel with its small organ which did not give Handel's music. Owing to this tradition, kept alive among people happily endowed by nature, the Lancashire Chorus Singers became of consequence in London, and were called up to sing at London's most aristocratic concerts, even when London was, by coach, some thirty hours distant from Lancashire. Contemporaneously with their singing, many foreign instrumentalists settled in England during the insecurities of a troubled time. Out of this cluster of foreign artists, joined by

some of our own, in a soil as ready to receive them as it had been to receive Handel, Haydn, and Mozart, grew the Philharmonic Society of London, a corporation in advance of its time; the body to whom Beethoven, when he conceived himself dying in Austria of penury, appealed for English friendly support, which was instinctively granted him. By this union of an instrumental society in London with this honest provincial amateurship were mainly kept alive the local music meetings, periodical festivals, and concerts. In 1834, the Handel Festival in Westminster Abbey gathered professional singers from every corner of England. London amateurs got up their own festival in Exeter Hall, which gave rise to the Sacred Harmonic Society, the first of its kind in Europe. Some twenty years ago, the Hullah method of teaching vocal part-music in large classes was taken up with an instantaneous passion, which, if the scheme did not fulfil immoderate expectations, was a gratifying sign of the popular desire. The erection of such buildings as the Halls of Birmingham, Bradford, Liverpool, Leeds, Manchester, and recently Aberdeen, with the establishment of a powerful chorus in each, and the overflowing audiences there assembled, as well as the weekly Monday music in St. James's Hall, showed the increase of intelligence in this department. After alluding to the late Birmingham Festival, and some remarkable performances amongst the working population of Manchester, the lecturer inferred that the art of music, having conditions and requirements peculiar to itself, and bearing a close relationship to science, merited peculiar aid and encouragement. He observed that there were not sufficient professional musicians in England, solo singers especially, to supply the present demand. He contended that, seeing that music is a science as well as an art, some recognition and aid might be afforded in the matter of education. The musician even depends more on teaching and training than the painter, because his is a more exact science. Rules and processes are essential to his excellence, whether he be a composer or an executant, which no mother instinct, no imitative quickness can supersede. Some years ago, when the Council of Education availed itself of the assistance of music to popularise its plans, an attempt was made to gain a subsidy for the methods which had excited so much attention. The Council, however willing to call in the art as an aid, declined protecting it in any way, considering the difficulties of the question at that time. A central college, affording the best and cheapest education to professors and artists of the highest class, might prove an object of care, more manageable or more beneficial. We cherish a tree at its roots more efficiently than by watering its single leaves or by training its smaller branches. It is true that we have what is called a Royal Academy of Music in London, but inefficient, owing to the capricious basis on which that structure stands, and to the peculiarities of its organisation. During the last twenty years not one single artist, capable of doing England, or the academy, or music, credit before the public, has issued thence—not a single singer capable of saying and singing the songs of Handel, or able to cope with foreigners in foreign singing—not a single instrumental player of any renown—not a solitary composition which has lived beyond the hour when it was transcribed from the exercise book. During twenty years past London has contained materials for such a central college as can exist in no other European capital, yet our students of both sexes have been driven abroad, partly because of the superior cheapness of instruction, partly because of its superior quality. The difficulties of getting a complete foreign musical education are manifold for an English student, who must needs acquaint himself with all styles of music. The conservatories of Italy, Germany, and France, have each their special excellences. Italy, pre-eminent for the use and training of the voice—Germany, for instrumental proficiency and general theory—France, for readiness and brilliancy, especially as connected with stage declamation. Each of these schools has its preferences as well as its prejudices. One language, one style may be acquired in each country, but if the English student should successively study in all the three schools, he would have to add, to complete, and to prepare himself for English tastes, habits, and occupations, on his return. A practical fact to be advanced is, that the great foreign schools have been dwindling in authority, because some of the greatest professors have been gradually led to settle themselves in England. That many of these have no place in our Royal Academy is to be accounted for by the high fees to be obtained by private tuition. Such professors, as matters stand, cannot be expected to devote themselves to professional pupils on fees so disproportioned to those which they receive from fortuitous sources. Hence has arisen, in our unbefitted Royal Academy, that system of deputies and subordinates in which the raw and crude student has been too often allowed to take charge of the education of the pupil only one stage more raw and crude than himself, who has entered the school in good faith and hope of a first-class education, yet whose education costs him more than it would

have done at Leipsic, or Paris, or Milan, or Brussels. By a certain sum devoted to endowments a superior and less variable quality of instruction might be obtained, thereby making it possible for English parents to educate English children at home, on accessible terms, in all the great schools of music, in all the great branches of art, with an eye expressly to English wants and capacities, and without an utter disruption of family ties and sympathies. With some such scheme there might be combined some plan of travelling scholarships as forms part of the statutes of the Conservatory of Paris, in reward and maintenance for a while of such pupils as had most notably distinguished themselves. It seems not extravagant to conceive that London, Birmingham, some central town in Yorkshire, and Manchester and Liverpool conjointly, might enjoy this advantage in recognition of the remarkable advance shown in the cultivation of music, and of the services which these districts render to the great cause of art. Such a scheme might be cautiously tried, and gradually extended, and, though not self-supporting, be turned to account in raising the standard of execution, and enlarging the resources brought to bear upon public representations. The pupils of the Music School at Paris can, to a certain degree, be claimed by the government theatres of Paris; and hence the average service of such theatres in Paris is better, and attainable on easier terms than in many cheaper capitals. That some theatre, relieved of some among the heavy incumbrances which weigh on such undertakings, and on no overgrown scale of pretension or cost, might be connected with such a central college as has been adverted to, is perhaps not impossible. Then, government might recognise music by calling it in, as it does painting, to take its commemorative part in the celebration of national events. Why should not such court patronage as in the last century called from Handel the famous *Dettingen Te Deum*, on the occasion of a victory, be replaced by a National Commission for Music to put forth its powers when a great victory is won, or when the nation buries its great hero, or when a great peace is concluded? If our painters and sculptors are summoned to decorate our palace of legislature, to raise trophies and effigies in record of achievements, why should a sister art be shut out, or admitted by hap-hazard, as it were, so as to leave no chance for the hymn of the hour becoming a poem for all time? Another form of recognising music may be suggested. What if some assistance were given to the collection of a musical library? Why might not there be the judicious purchase of manuscripts and scarce works, not irrespective of the curiosity attaching to relics? Every month makes such a task more difficult. During the last ten years some of the most valuable and interesting collections of manuscripts and relics in being have been waiting for purchasers. Among the former may be named those gathered by the Abbé Baini, in Rome, which are said to have amounted to the most ample library of antique Italian church music in being. Among the latter the original manuscripts of Mozart's imperishable works, and (for England) even more desirable, two series of manuscript copies of Handel's masterpieces, both made under his superintendence, differing one from the other, and both differing from the collection in her Majesty's library. To all concerning themselves in Handel's music these different editions in manuscript are as valuable (in their art) as the different folio editions of Shakespeare—with this superior recommendation, that each was unique. Each collection might have been secured for a moderately trifling sum. Should not some of these things from time to time find their way into the National Library? This much at least might perhaps be accorded—such a hearing of evidence and testimony as some years since was granted by Parliament to managers, actors, and dramatists, when the question of playhouse monopoly was stirred. In conclusion, the lecturer declared that the official recognition of music among other fine arts can only be a question of time in England—because it is one of justice.

The reading of this paper was followed by some discussion, in the course of which Mr. Hawes directed attention to the expediency of establishing a uniform pitch, instead of the three different pitches—the opera pitch, the concert pitch, and the private music pitch—actually in use in England. The Society of Arts was now communicating with distinguished musicians, with a view to provide some measure upon the subject.

With regard to the existing Royal Academy of Music, Mr. Chorley explained that in his opinion it had produced no eminent singer later than Miss Dolby, and no composer since Dr. Sterndale Bennett—both of more than 20 years' standing.

The Chairman expressed his opinion that the council of the Society of Arts should make some suggestions to the academy for an amalgamation, or for such an improvement of the latter institution as to render it the nucleus of a future system, and the proper organ of communication with the government upon this subject.

Signor Costa thought it would be better to ask government to found a new academy of music on a better plan, and clear from the interference of individual prejudices and interests, with the best professors well paid, and students wholly devoted to their art.

Mr. Redgrave disapproved of asking for government aid altogether; upon which

Mr. Chorley, and other gentlemen, remarked that the government does, in fact, expend public money to a large amount for educational purposes, and for the encouragement of the other fine arts.

A vote of thanks to the lecturer ended the proceedings.

CONCERTS.

VOCAL ASSOCIATION.—The fifth "undress" concert was given on Tuesday evening last at St. James's Hall. It commenced with the sacred part-song by Haydn, "To Thee, O Lord," which, considering that it was sung for the first time, went well. Miss Sale, a member, between diffidence and want of power, was unequal to "Batti, Batti." Miss Telbin displayed some promise in Handel's "Harmonious Blacksmith" and Mendelssohn's caprice, in F sharp minor. Mr. Lindsay Sloper's cantata, "The Birthday," improves on acquaintance. Mr. Hatton's part-song, "I know a maiden," was well sung; as was also "Pretty maiden," so effectively, indeed, as to gain an encore. Miss Eleanor Wilkinson, in Mozart's air, "Zeffirette," if not sufficiently in tune with the accompaniment to satisfy very acute ears, sang steadily, and with a nice quality of tone. The part-song by Benedict, "The warbler of the forest," obtained a well-deserved encore, and the concert concluded with Mendelssohn's part-song, "The departure," which, as far as the confusion occasioned by the company leaving their seats would allow us to judge, was the best performance of the evening.

THE LONDON GLEE AND MADRIGAL UNION gave their second performance on Monday, at the Hanover-square Rooms. The programme, more than the first, was devoted to the compositions of the old madrigal writers. A Provençal melody, "T'other morning"—attributed to Thibaut, King of Navarre, date 1250, was extremely curious if not very attractive. However estimable these old compositions may be deemed, and no doubt they constitute the main features of the programmes, the public are almost invariably more pleased with modern works. Thus, for instance, the only encores of the concert, were won by Sir Henry Bishop's solo and chorus, "Allegiance we swear," from the opera of *Henri Quatre*, and Horsley's glee, "By Celia's harbour." Mr. Thomas Oliphant, as before, interspersed the performances with remarks and notices, brief but interesting, and singularly to the purport. The last concert is announced for next Monday.

THE ENGLISH GLEE AND MADRIGAL UNION.—The second concert of the series took place on Monday, at Willis's Rooms. The selection was admirable, and singing first-rate. The performance opened with J. Benet's madrigal for five voices. "All creatures now are merry-minded," and closed with Sir Henry Bishop's quartet "Now by day's retiring lamp." The glees, as at the first concert, were in the ascendant. The most effective, perhaps, was Elliott's, for five voices, "Come see what pleasures," which was sung to perfection. Equally admirable in point of execution, was Mr. J. L. Hatton's four-part song, "Oh! my love is like the red, red rose," which exhibited to eminent advantage the splendid contralto voice of Mrs. Lockey. In the course of the performance, Mr. Hatton executed Handel's "Harmonious Blacksmith" on the pianoforte. The room was very full.

MISS LOUISA VINNING and MR. ALLAN IRVING gave a concert on Saturday evening last, at the St. James's Hall, which, being patronised by a long array of fashionables, as expressly set forth in the programme, attracted a brilliant audience. The features instrumental and vocal in the selection were numerous. M. Wieniawski and M. Hallé played the Kreutzer Sonata of Beethoven, which seems to have obtained a renewed popularity, in consequence, it may be assumed, of its enthusiastic reception at one of the Monday Popular Concerts. M. Wieniawski also executed a fantasia of his own composition. Miss Louisa Vinning is the most faithful of cantatrice. She never deserts old friends. We cannot call to mind how many months it is since we first heard her sing the air from *Traviata*, "Ah! fors'è lui," and the

English ballad, "Where the bee sucks." Dr. Arne and Signor Verdi should be grateful to Miss Louisa Vinning for endeavouring to add to the wide celebrity of their two pet airs. Miss Louisa Vinning's best excuse, if excuse be needed, for adhering to these two hackneyed tunes, is, that she sings them admirably. Mr. Allan Irving sang an English ballad, a scena by Verdi, and, with Signor Belletti, the Tamburini and Lablache duet from *Marino Faliero*. This raised the audience to enthusiasm. Madame Catherine Hayes sang the Irish ballad, "Savourneen Dheelish," and the cavatina, "Qui la voce," from *Puritani*; Miss Palmer introduced a new song written by Mr. Hullah, called "The Storm;" and Mr. Wilbye Cooper added a so-called cavatina by Frederick Enoch, entitled "A maiden by the fountain side." We almost forgot to notice Signor Belletti's remarkably fine singing in the air, "Il mio piano," from the *Gazza Ladra*.

(For the remainder of Concerts, see page 331.)

ROYAL ITALIAN OPERA, COVENT GARDEN.—

Lotti, Didiee, Ronconi, Mario. On Tuesday next, May 24, Verdi's opera, *RIGOLETTO*. Principal characters by Mesdames Lotti, Leva, and Didiee; Signori Ronconi, Tagliafico, Lucchesi, Rossi, Polonini, and Mario. Conductor, Mr. Costa. After which a Divertissement, in which Madlle. Zina will appear. Commence at half-past 8. Second Tier Boxes, to hold four persons, £2 12s. 6d.; Pit tickets, 10s. 6d.; Amphitheatre Stalls, 7s. and 5s.; Amphitheatre, 2s. 6d.

First Night of *LUCREZIA BORGIA*.—Extra Night.

Grisi, Didiee, Ronconi, Mario. On Thursday next, May 26, Donizetti's opera, *LUCREZIA BORGIA*. Principal characters by Mesdames Grisi and Didiee; Signori Ronconi, Tagliafico, Zeller, Polonini, Lucchesi, Rossi, and Mario. To conclude with a Divertissement, in which Madlle. Zina will appear.

ROYAL PRINCESS'S THEATRE.

Last Weeks of Mr. CHARLES KEAN'S Management.

ON MONDAY, and during the week, will be presented Shakspeare's historical play of HENRY THE FIFTH, commencing at 7 o'clock. King Henry, Mr. C. Kean; Chorus, Mrs. C. Kean.

GREAT NATIONAL STANDARD THEATRE.

SHOREDITCH.—Proprietor, Mr. JOHN DOUGLASS. Continued success of MISS GLYN, who will appear during the week. Mr. John Douglass begs to inform the public that Mr. Phelps, having returned to England, has entered into an engagement to appear at this theatre for a limited number of nights. Mr. D. feels proud in being able to publish the following extraordinary announcement that those eminent artists, Mr. Phelps and Miss Glyn, will appear on Saturday next in the tragedy of *MACBETH*. On Monday, MY POLL AND MY PARTNER JOE. On Tuesday, ISABELLA—Miss Glyn. On Thursday, THE DUCHESS OF MALFI—Miss Glyn. On Friday, THE WINTER'S TALE. After the first piece on Monday, Tuesday, and Thursday, and conclude with, on Friday, HOW TO MAN THE NAVY; to conclude with, on Monday and Tuesday, with the drama of A DREAM OF LIFE; to conclude on Thursday, with a Popular Farce. On Wednesday, for the benefit of Mr. F. Morton, on which occasion Madame Celeste will appear.

PRINTED BY SUBSCRIPTION, by kind permission of the proprietors, for the BENEFIT OF THE COMPOSER—TWELVE SONGS, by E. J. LODGE, are now ready, and will be delivered to subscribers, on payment of one guinea, either to Boosey and Sons, 24, Holles-street, or to Duncan Davison and Co., 24, R-gent-street.

These songs were selected from those least generally known of Mr. E. J. Lodge's compositions, with the intention of affording to those who are personally or artistically interested in the Author of "Nourjahad" and "The Night Dancers," a fair epitome of his genius.

MARRIAGE.

On the 16th inst., at St. George's, Bloomsbury, by the Rev. Robert Sarjeant, rector of Spetchley and St. Swithin's, Worcester, J. Sharp C. Heywood, Esq., of Hanover Villas, Kensington Park, to Miss Louisa Vinning, of Woburn-square.

DEATH.

At Bellary, Madras Presidency, on the 7th April, of small-pox, Herr Robert Frisch, Bandmaster, 74th Highlanders, and for many years of the 13th Light Dragoons.

THE MUSICAL WORLD.

LONDON, SATURDAY, MAY 21st, 1859.

THE presence among us of Herr Joseph Joachim leads to the consideration of art, not only as an honourable profession, but as imposing high and sacred duties. It is so rare to meet with an artist in the real sense of the term, an artist who, recognising these duties, acts up to them, and is at the same time great and gifted, that when we are shown one of the genuine stamp we are almost taken aback

and incredulous. Herr Joachim, however, is a living example of the genus,—*pur-sang*, and thorough bred. We have but to compare this German violinist with the majority of his contemporaries, and we shall soon be able, not merely to distinguish him from the crowd, but to estimate him at his proper worth.

While none can deny that the annual influx into this country of foreign musicians of all denominations has in a great measure helped to make us a musical nation, it must also be admitted, on the other hand, that it has brought with it evil as well as good. The stream has not been always clear and rapid in equal degrees. Some parts have been troubled; others, choked with weeds and fungi, have sent forth miasms, such as bear pestilence

"From jungle, morass, or from stagnant pool."

The difficulty has been at times to distinguish the bad from the good, and so reject the one while accepting the other. At no period did the stream of exotic art, flowing continually to these shores, bring with it so large a quantity of deleterious stuff as now. To approach within nose-shot of it is dangerous; to drink of its waters is death. Our Thames is a limpid fountain by comparison. Orpheus is sick and in want of *Æsculapius*. A medico-musical officer has become indispensable. What a pity the profession cannot boast of a Simon!

To leave metaphor—how are these *nugæ difficiles* to be solved?—how shall the "divine art" be relieved from its affliction? Alas! our governments care little or nothing for music, as Mr. H. F. Chorley has well explained in a paper addressed to the Society of Arts. They look more or less carefully to the welfare of the sister arts—build houses, give charters, and employ Teutons, as travelling inspectors; but for Music they do literally nothing, allowing it to grope on, unaided, as well as it may. It has advanced, however, so well, that by this time not only does it enjoy full possession of the ear, but of the heart, "popular," and holds such a big place in the affections of the community, so large a share in our studies, and almost a monopoly in our recreations, that its healthy dissemination is a matter of serious importance. All this, we are aware, if brought forward in Parliament, would see the house "counted out" in the twinkling of an eye. No—musicians must not look to Government for assistance. If they cannot fight their own battle, they are not worth the consideration they receive from those inquiring minds for whom none of the wonderful phenomena of this wonderful globe (the *most* wonderful of globes for aught we are likely to know to the contrary) are without interest.

But it is not so much the want of patronage from high quarters, of which those who rightly contemplate the social effects of music are now complaining, and will, in all probability, continue to complain. It is the progress of impure art, which, under the specious disguise of "virtuosity," is beginning to exercise a most pernicious example in certain influential quarters.

So long as the "*virtuosi*" walked (or galloped) in their proper sphere, they amused by their mechanical *tours de force*, charmed by their *finesse*, and did no great harm to music or musical taste. They were accepted *cum grano salis*, applauded for their dexterity, and admired for the elegance with which they were able to elaborate thoughts in themselves of very slight artistic worth. But recently our "*virtuosi*" have been oppressed with a notion that, to succeed in this country, they must invade and carry by storm the "classics" of the

art, instead of adhering exclusively, as of old, to their own fantasies and *jeux de marteaux*. One composition after another by the great masters is now seized upon and worried. If they were things of flesh and blood, and could feel the gripe, be conscious of the teeth, and appreciate the fangs of these rabid and devouring "*virtuosi*," concertos, sonatas, trios, &c., would indeed be in a pitiable condition. Happily, being of the spirit, they bleed not, but are immortal.

One great result attending Herr Joseph Joachim's professional visit to London is, that it affords both professors and amateurs opportunity after opportunity of studying his manner of playing the works of the giants of music. We have already heard him in half-a-dozen quartets by Beethoven, in the same master's violin concerto, and in various compositions of Bach, Spohr, and Schubert. How Herr Joachim executes these compositions—how differently from the self-styled "*virtuosi*," how purely, how modestly, how wholly forgetful of himself in the text he considers it an honour in being allowed to interpret to the crowd—we need scarcely remind our readers. Not a single eccentricity of carriage or demeanour, not a moment of egotistical display—to remind his hearers that, although Beethoven is being played, it is Joachim who is playing—ever escapes this truly admirable performer and (if words might be allowed to bear their legitimate signification) most accomplished of "*virtuosi*." Compare Herr Joachim with some of his contemporaries. Observe how feverish and restless they are, while vainly endeavouring to grapple with music for which they really entertain no sympathy, and which, with all their powers of execution, they *cannot* play correctly; how every *allegro* is turned into a *presto*; while, in the celerity of the movement, distinct articulation becomes impossible, habitual want of finish being unredeemed by any grace of style, or rather accompanied by the total abnegation of that which is the very soul of music, and without which pianists degenerate into mere "hammers," violinists into lifeless wood and sheep-gut.

Depend upon it, the best way to arrest the advance of corrupt art is to listen, as often as possible, to the performances of such an artist as Herr Joseph Joachim; who can enter with enthusiasm into all the thoughts of the mighty dead, and expound them fitly; who is as much at home in the simple strain of Haydn as in the passionate melody of Mozart, the wonderful elaboration of Bach, the poetical sublimity of Beethoven, or the ethereal and exquisite fancy of Mendelssohn; to listen with earnestness, and mark how such music sounds, when thus delivered, with faith and love, and an appreciative genius that amounts almost to original creation. Hear the *virtuoso* after that; observe the efforts with which he tries to force out of this music a meaning which it was never intended to bear, and ponder on the difference—the difference between a spotless mirror and a heap of broken bottle-glass, the difference between the light of broad day, when the sun is at its zenith, and the glare of a furnace at midnight. Thus may true art best be distinguished from its brazen counterfeit; thus may the stream that flows to us from abroad be sooner cleansed and purified. The oftener Herr Joachim is heard—and it is a healthy sign that with the London multitude of amateurs he is the most universally popular of our foreign visitors—the less chance of the public being fascinated by mere pretence and glitter, by art in convulsions, instead of art in the majesty and beauty of its repose.

WHEN shall we have the principle of theatrical speciality carried out to its full, wholesome extent? When will the manager of the Theatre Royal A say to himself, "I won't produce such and such a class of plays, because that class is already performed as well as circumstances permit at the Theatre Royal B?" When shall we avoid vaudeville by going to a melodramatic house, and melodrama by patronising an establishment devoted to amusing trifles? When shall we be secure against the intrusion of some lubberly tragedian, who comes bouncing through any stage-door he may find open, like a blue-bottle through a cobweb, and disturbs all regular business whatever? Truly the more theatres we have, the more do they seem inclined to encroach on each other's departments. When two houses alone were recognised, and dramas of a new kind began to divide public attention with those belonging to the old "legitimate" categories, a great deal of what we should now look upon as *minor* work was done at the large establishments, but now we have more theatres than categories, and distance can alone justify the intrusion of one upon the department of another. Let us be understood. We do not intend to say that the *entrées* of the dramatic repast shall resemble the main dishes served up at the same theatre, and shall be necessarily unlike those at another house, or that the Christmas holidays may not find every stage in London occupied with the performance of pantomime. Enough, if those staple entertainments which are capable of giving such theatres a separate character are made to answer that purpose.

Wherever great *éclat* has been gained by some particular manager for some particular class of entertainment, it will usually be found that he has directed his energies to that class only, and formed, or, at any rate, trained his company accordingly. Where comedy or drama is the ordinary department of a theatre, burlesque will be found less effective as a staple commodity than in those houses where every effort is made to keep a body of lively singers and pretty dancers constantly before the public. Actors engaged for melodrama fall awkwardly into genteel comedy; passable light comedians are but dull in melodrama. If we set aside the Princess's Theatre, where Mr. Charles Kean puts a siege and a fashionable drawing-room on the stage with equal propriety, quite as ready to thrill with terror as to win by beauty; if we set aside this Crichton of managers, we may say that wherever a broad effect is produced, a narrow effect is missed,—where cataracts wildly roar, apartments are shabbily furnished. Let, therefore, each manager do what he can do well, and not enter into a competition that can result in nothing but defeat.

There is no doubt that the public like to connect the names of different theatres with the thoughts of different classes of entertainment. Persons go to the Princess's to see Mr. and Mrs. Charles Kean in "*Shakspeare*,"—they go to the Olympic to see the humours of Mr. Robson, and some dainty trifle of which Mrs. Stirling is the heroine,—they go to the Strand to see burlesque represented to perfection; they would not like to be disappointed. To these three theatres, so different in rank, would we point as so many patterns of managerial wisdom. The category of the first embraces all that is lofty and beautiful, poetically rendered—that of the third all that is trivial, ridiculously realised; but the managers are all alike in understanding their own business. The architect of the magnificent temple who refuses to build six-roomed houses, and the shoemaker who won't go beyond his last to make leather breeches, are entitled to similar commendation.

Provided, always, that nothing said above shall be interpreted to extend to the suburbs. We regard Mr. John Douglass, of the Standard, as the prime caterer for a province, who has nothing to do with metropolitan collisions; therefore, whether he makes his patrons weep through the agency of that admirable tragic artist Miss Glyn, or whether he convulses them with laughter, with the aid of Mr. and Mrs. Barney Williams, we will warrant him free from attack—yea, even by the great moral orator Mr. T. M. Jones. So secure is our Douglass against foes, that, surfeited with peace, he builds up a rival theatre in his own neighbourhood, and thus becomes two hostile powers at once.

By the bye, talking of Mr. T. M. Jones, why won't he stick to his Curran and Grattan instead of devoting one hour and-a-half to the information that Lord Byron's character did not harmonise with conventional propriety? And be not too autobiographical, Mr. T. M. Jones. It is not every one who wants to know what you do in your summer evening walks. As there are certain parts of a frozen river which are designated as "dangerous," so in certain intellectual regions we approach "twaddle."

MAD. FAURÉ, the graceful and brilliant singer, who helped so materially to redeem M. Rémusat's Opéra-Comique at the St. James's Theatre in the winter, has returned to Paris.

ST. JAMES'S HALL.—Mr. Sims Reeves and Miss Arabella Goddard will appear at the performance of the Vocal Association on Wednesday evening next, May 25th, when Handel's *Acis and Galatea* (with Mozart's additional accompaniments), and Mozart's Concerto in C major, will be performed. The band and choir, under the direction of M. Benedict, will number 400 performers.

SACRED HARMONIC SOCIETY, EXETER HALL.—Handel's great choral oratorio, *Israel in Egypt*, will be performed on Friday, the 27th May. Principal vocalists, Madame Clara Novello (her first appearance this season), Miss Dolby, Mr. Sims Reeves, Mr. Thomas, and Sig. Belletti.

THE ITALIAN OPERAS.

ROYAL ITALIAN OPERA.—A new singer, more especially a lady, and most especially a *prima donna assoluta*, invariably proves a source of attraction at the Italian Opera. Hence the crowd, which assembled at Covent Garden on Tuesday evening to witness the *début* of Madame Rosina Penco, an artist of celebrity, with whose antecedents the readers of the *Musical World* should be familiar. We may affirm at once that the *débutante* achieved a decided and well-merited success. *La Traviata* was the opera selected for the occasion.

Madame Penco depends more on bursts of feeling and earnest displays than on finished style and fluent execution. As a vocalist in the abstract, she is not to be compared to Madame Bosio, to replace whom she was engaged; but, on the other hand, she possesses more fire and vigour—has, in short, the true dramatic instinct. Nevertheless, the *répertoire* of Mad. Bosio included Martha, in Flotow's opera, Zerlina in *Fra Diavolo*, Adina in *L'Elisir d'Amore*, Zerlina in *Don Giovanni*, and the Contessa in *Conte Ory*, while that of Madame Penco comprises Leonora in the *Trovatore*, Camilla in *Poliuto*, and others of that stamp; so that, in point of fact, the two artists belong to an essentially different walk. In one opera at least, however, it was conceived that Mad. Penco would atone for the loss of Mad. Bosio; and in a great degree her performance of Violetta fully realised anticipation. A more suitable "*sortita*" might, perhaps, have been chosen; although, on the other hand, frequent opportunities are presented to the genuine dramatic singer, which were seized on by Mad. Penco and turned to the best advantage. Her bye-play, for instance, when, in the first scene, Alfredo reveals his affection, and the thought of a heart being truly devoted to her strikes her with a kind of feeling half joy and half pain, that was truthful and striking. Many points, too, in the duet with Germont, *sen.*, showed a fine conception, true passion, and admirable judg-

ment; while the death was elaborated with extraordinary pains, a thorough appreciation of the requisite details, and power to match. Mad. Penco's voice, though rich and of most agreeable quality, is not equal throughout the register. But, while not naturally flexible, it has been trained to accomplish the most daring feats of bravura, as an example of which we may point to the *cadenza* at the end of the cavatina, "Ah! fors' è lui," a highly brilliant display of vocalisation, terminating with a well-sustained and skilfully modulated *trillo*. In the expressive passages, however, Mad. Penco produced the greatest effects; and, in spite of the evident impression she created at the end of the first act, her most successful achievements were in the second and third. Madame Penco is not the most *vraisemblable* representative of a young girl pining away under the effects of consumption. Her figure inclines to the *embonpoint*, and she has little of the romantic or poetical in her temperament. Moreover, we missed the impetuous joyousness in the earlier scenes, which have so long been associated with the idea of the character—in this country at least—and which we cannot but think is essential to its correct impersonation. On the whole, however, excellencies and drawbacks weighed and balanced, we have to congratulate Mr. Gye on a real and valuable acquisition in Madame Penco.

Signor Gardoni's Alfredo was as excellent as before, and Signor de Bassini both sang and acted the part of Germont with effect.

The music of *La Traviata* is mere child's play to the band of the Royal Italian Opera. It is impossible, however, to pass over the exquisite manner in which the violins, muted, played the introductory symphony to the first act, and the prelude which precedes the last scene. The chorus, too, was invariably effective.

After the opera, Madlle. Zina Richard, the admirable *danseuse* from the Académie Impériale de Musique et de Danse, and the great favourite of last season, made her re-entrance in a *ballet-divertissement*, and was received with distinguished applause.

DRURY LANE.—The first performance of *Rigoletto* introduced a fifth *prima donna*, in the person of Madlle. Enrichetta Weiser, who was so nervous that it was only in energetic passages she appeared to possess any voice at all. The fact that Madlle. Weiser had never before attempted the part of Gilda must have added to her distress. We understand she will take her revenge next week in *Ernani*.

Signor Mongini is a long way removed from Mario, or even Signor Giuglini, as a vocalist, but, with the general public, his magnificent voice seems to make amends for a multitude of faults. His upper notes have the openness, clearness, and resonance of a trumpet. No doubt they are too frequently employed, which in the end, even if his throat were made of brass, must tend to damage their quality. Such an organ, used more thriftily and with greater art, would last longer, if it did not produce more astounding effects for the time. Signor Mongini was encored three times on Friday night—in the opening romanza, "Questa quella," in the popular *ballata*, "La donna è mobile," and in the quartet, "Un figlia bell' amore," with Mdlls. Weiser Guarducci, and Signor Fagotti. Nevertheless, we prefer the grace, ease, and suavity of manner displayed in the *ballata* by Mario—to say nothing of the difference of style and expression. Monday night—when Signor Mongini, by the way, sang better than on Friday—"La donna è mobile," was given thrice.

We were infinitely pleased with Mdlls. Guarducci's Maddalena, a part, nevertheless, entirely beneath her talent. Her singing was charming, and her acting animated, earnest, and full of grace. This young artist recommends herself more and more to the public with each successive performance. Ronconi has made the part of Rigoletto so entirely his own, that we cannot pronounce an opinion on a new aspirant without reference to the performance of that great artist. As regards singing, Signor Fagotti was admirable throughout, the high music written for *Rigoletto* suiting his voice well, and his execution exhibiting no inconsiderable finish. The Sparafucile of Signor Lanzoni indicated decided talent for the delineation of character. His music, too, was carefully given.

Rigoletto was repeated on Monday, with Madlle. Brambilla as Gilda, vice Madlle. Enrichetta Weiser, who, we presume, was indisposed. Madlle. Brambilla, we are informed, is new to the boards. This is the strongest reason why she should not have appeared at Drury Lane, where she made little or no impression.

On Tuesday the theatre was crowded in every part. The attraction was the *Trovatore*, with the following cast:—Leonora, Madlle. Titiens; Azucena, Madlle. Guarducci; Mauricio, Signor Giuglini; Il Conte di Luna, Signor Badiali; Ferrando, Signor Lanzoni. We have nothing new to say about the Leonora of Madlle. Titiens, or the Manrico of Signor Giuglini, both of which, when the opera was presented last season at Her Majesty's Theatre, were criticised frequently and at length. Madlle. Titiens' singing was as brilliant and her energy as immense as before, while Signor Giuglini's exquisitely graceful delivery of the air, "Ah si, ben mio," obtained the accustomed encore, and "Di quella pira" raised the usual enthusiasm. The *Miserere* was as effective as ever, and also elicited a rapturous encore; and, to conclude, the prison-scene with the duet, "Si, la stanchezza" for Azucena and Manrico, and the subsequent duet between Leonora and Manrico, terminating in the death of the former, made an equally strong impression.

After the eminent success achieved by Madlle. Guarducci in the *Favorita*, the greatest expectations were entertained about her Azucena. Nor were they disappointed. Madlle. Guarducci's vocal art is consummate. She is an Italian singer of the best Italian school, and in that respect may be classed with Grisi, Albion and Mario. Her phrasing is perfect, her method of producing tone admirable, her expression genuine, and without the slightest exaggeration. "In 'Stride la vampa,' Madlle. Guarducci, for the first time since we heard her, betrayed a slight uncertainty of intonation. This, however—no doubt the consequence of anxiety and timidity—soon disappeared, and in the air "Con-dotta ell'era," her voice had acquired all its quality and firmness. In the prison scene, Madlle. Guarducci was exquisite throughout. Her sympathetic tones are heard with greater effect in passages of tenderness than in those of fierce emotion, and hence her singing of "A nostri monti," where Azucena, as she sinks to sleep, recalls to Manrico the scenes of his youth, was exceedingly touching and beautiful. So entirely natural is Madlle. Guarducci in her acting, that we were tempted at first to accuse her of a certain degree of apathy, but we now feel convinced that everything she does comes from the heart, and that her intensity is the more earnest in proportion to the absence of display. More terrible Azucenas we certainly can imagine; but it would be vain to seek for greater truth and charm, histrionic or vocal. Signor Badiali is not exactly the *beau idéal* of a youthful lover; nevertheless he sings the music of the Count di Luna well, and deserved the encore in "Il balen," which he failed to obtain. The Ferrando of Signor Lanzoni was good in all respects.

The performance was a great success. The company was not only exceedingly numerous, but fashionable.

On Tuesday *Don Giovanni* will be produced, with the following cast:—Donna Anna, Madlle. Titiens; Donna Elvira, Madlle. Vaneri; Zerlina, Madlle. Victoire Balfe; Don Giovanni, Signor Badiali; Don Ottavio, Sig. Giuglini; and Leporello, Signor Marini, who will make his first appearance.

On Thursday the *Trovatore* was repeated. The house was again crowded in every part. Last night *Rigoletto* was given, with Madlle. Brambilla as Gilda.

LETTER TO THE EDITOR. SAINT MARTIN'S ORGAN.

SIR,—Our attention having lately been called to certain letters which have appeared in your journal with respect to the cost of the above organ, we beg to state that the letter of "A Member of the Organ Committee," which appeared in the *Musical World*, No. 16, April 16th, 1859, is strictly in accordance with the facts of the case, and that the items of cost, as far as we are concerned, amounting in the whole to £1151 15s., are perfectly correct.

BEVINGTON AND SONS,

Organ Manufactory, 48, Greek-street, Soho.

CONCERTS.

PHILHARMONIC CONCERTS.—The programme of the second concert, on Monday evening, was as follows:—

PART I.

Sinfonia in A major	...	...	Mendelssohn.
Aria, "Il mio tesoro" (Don Giovanni), Signor Bérart...	...	...	Mozart.
Duo Concertante for two violins, Mr. Alfred Holmes and Mr. Henry Holmes	...	...	Spohr.
Recit. and Aria, "Reviens, ma noble protectrice" (La Part du Diable), Miss Augusta Thomson	...	...	Auber.
Overture, "Oberon"	...	...	Weber.

PART II.

Sinfonia in C minor, No. 5	...	...	Beethoven.
Duet, "Rasseren, o cara" (Guillaume Tell), Miss Augusta Thomson and Signor Bérart	...	...	Rossini.
Overture, "Les Deux Journées"	...	...	Cherubini.

Conductor—Professor Sterndale Bennett, Mus. D.

The symphonies and overtures have been given so often and so well by the Philharmonic Society, that we have really not a word to say about them. They were executed, for the most part, in a style worthy of the orchestra and its accomplished conductor.

The Messrs. Holmes achieved a brilliant success in Spohr's admirable duet, the slow movement of which alone is enough to show that Spohr is not merely a great musician, but a man of genius and rich invention.

Signor Bérart scarcely did either Mozart or himself full justice in "Il mio tesoro;" and so evidently dissatisfied was he with his own performance, that he retired from the orchestra before the concluding symphony was played out. Miss Augusta Thomson, with whose adventures at the Paris Opéra our readers have been made acquainted, was wonderfully successful in the air from Auber's graceful opera. This young lady, of whom we hope to have much to say very shortly, is evidently a Louisa Pyne *en herbe*. Her voice is just such another sweet, flexible, and telling *soprano sfogato* as that of our accomplished English songstress, and she is already far advanced in the practice of her art. Nothing could exceed the warmth of the reception accorded Miss Thomson by the audience (a formidable one, as everybody knows), and nothing surpass the genuine nature of the applause which followed the termination of her performance.

ST. MARTIN'S HALL.—Mr. Hullah's last Subscription Concert of the season was also, perhaps, the most important. The programme was indeed too rich; and had M. Gounod's "Sanctus and Benedictus," introduced at the end of the second part, been omitted, the performance would have greatly benefited. As it was, Mendelssohn's magnificent *First Walpurgis Night* came at the termination of the concert, about twenty minutes to eleven—surely a mistake. If the *Walpurgis Night* had been substituted for M. Gounod's piece, and an overture executed at the end, all would have been well. The right music would have been in the right place, and none could have complained that the selection was spun out to unnecessary length. The programme also comprised Beethoven's Pastoral Symphony and Weber's *Concert-Stück*, besides some vocal pieces, including Beethoven's elegy, "Sweet was thy presence" (first time of performance in England); recitative and aria, "Dall' ondoso periglio," from Handel's *Giulio Cesare*; Cherubini's "Ave Maria;" the grand air, "Non paventar," from the *Zauberflöte*; and the aria, "Pria che spunti in ciel," from the *Matrimonio Segreto*. The Pastoral Symphony, despite some drawbacks, was executed well. The execution of the *Walpurgis Night* was hardly so good, even with the assistance of such practical singers as Miss Palmer, Mr. Wilbye Cooper, and Mr. Thomas. The remarkable success of the evening, in the instrumental department, was achieved by Miss Fanny Howell in the *Concert-Stück*, the execution of which was most admirable; it was received with a storm of applause. Miss Fanny Howell is a daughter of our most eminent contra-basso, and promises, with experience and years, to take her position among the first pianists of the day. Another success, no less eminently merited, was won by Miss Banks in Mozart's "Non paventar," one of the great airs of the Queen of Night in the *Flauto Magico*. The ease and brilliancy with which this young lady attacked the high passages, taking the F in alt as clear as a bell, surprised the audience. Nobody knew

the extent of this young lady's capabilities, and every ear was taken by surprise. Miss Banks, in fact, won a new name for herself. The air was encored and repeated with equal effect. Another encore was awarded to the air from the *Matrimonio Segreto*—one of Rubini's *chevaux de batailles*—exquisitely sung by Mr. Sims Reeves, who substituted the lovely air from *Der Freischütz*, "Thro' the forest," which we entreat him on all future occasions to sing in place of the grand scena from *Oberon*, "Oh! tis a glorious sight," which last is not half so beautiful nor one-tenth part so effective in a concert-room. Miss Palmer sang the air from *Giulio Cesare*, and Miss Martin, Cherubini's "Ave Maria."

MONDAY POPULAR CONCERTS.—The programme of the last concert was divided between Franz Schubert and Louis Spohr, the selection from both masters being first-rate—of Schubert we had the string Quartet (No. 1) in A minor; Grand Sonata for the pianoforte (No. 2) in D major; *Rondeau brillant*, in B minor, for pianoforte and violin; "Ave Maria;" Serenade (*Ständchen*); "The Wanderer;" and "The Erl-King." The reputation which Schubert enjoys in this country has been in no way compromised by the doubtful reception awarded to his orchestral symphony at the recent concert of the Musical Society of London. Enough has been said in this journal to show that any important work of his is entitled to serious consideration. The difference of opinion which existed respecting the symphony was, perhaps, one reason why so many amateurs assembled at St. James's Hall, on Monday night. Those who knew Schubert's compositions and admired them, were anxious that he should have an opportunity of redeeming his partially lost credit with the public; and those who knew his instrumental works by report only, were willing to hear and judge for themselves. Schubert may be said to have taken his revenge for the slight he met with at the Musical Society. His three instrumental pieces were heard with delight, and there was no second opinion as to the merits of any one. The Quartet was executed by Messrs. Joseph Joachim, Ries, Schreurs, and Signor Piatti; the Sonata for pianoforte, by M. Charles Hallé; and the *Rondeau*, by M. Charles Hallé and Herr Joachim. Of the string Quartets, the one introduced on the present occasion (Op. 29) is the first. The Sonata for pianoforte (Op. 3) is the second of five, in D major. The *Rondeau* for piano and violin stands as "Op. 70" in the catalogue of his works. The execution of all these was admirable. Herr Joachim, who is playing this year even better than before, shows his command of all styles, and has his thorough appreciation of every great composer. He created a marked sensation both in the Quartet and the *Rondeau*, his coadjutors, in each instance, earning no small share of the applause. M. Hallé's performance of the Sonata was throughout masterly, and he was rapturously applauded in each movement. Then the introduction of Schubert, as an instrumental composer, at the Monday Popular Concerts was eminently successful. Of course there was no apprehension whatever about his songs. Many of Schubert's songs are "household words," as familiar as Dibdin's, or Bishop's, while they all have a material individual character of their own. The four selected on Monday are among the best. The "Ave Maria" was very sweetly sung by Miss Theresa Jefferys, whose talent is beginning to be recognised, as we foretold some time since. M. Fedor—the Russian tenor, who several years ago made a favorable impression at Drury Lane—sang the serenade with excellent taste; Mr. Santley gave a vigorous reading of "The Wanderer," while Miss Palmer showed her artistic style to great advantage in the famous "Erl King."

The Spohr selection commenced with the Grand Double Quartet in E minor, No. 3 (Op. 87)—first quartet, Herr Joachim, Herr Goffrie, Mr. Doyle, and Signor Piatti; second, Herr Louis Ries, M. Bernard, Herr Schreurs, and Mr. Daubert. This was a very great performance of a great masterpiece. The other instrumental piece was the sonata in E flat, for violin and harp, played by Herr Joachim and Madlle. Mössner, a harpist of considerable talent. It was much applauded.

The vocal selection comprised the beautiful song, "In the silver beams of Luna," sung by Miss Theresa Jefferys, with

duet piano accompaniment, played to perfection by M. Hallé and Mr. Lindsay Sloper; the mournful but not less charming "Rippling waters," by Miss Palmer; and the well-known duet for soprano and bass from *Faust*, by Miss Jefferys and Mr. Santley.

Mr. Lindsay Sloper officiated throughout as conductor.

CRYSTAL PALACE.—The first appearance of Herr Leopold de Meyer signalled the last Saturday concert in a remarkable degree. Intense was the curiosity to hear the famous *virtuoso*, and when he sat down to the piano, the applause having subsided, the attention was breathless to catch the first sounds from the instrument. Our respected contemporary, *The Sunday Times*, is of opinion that such a pianist should devote himself to something higher than the *fantasia* style; but we regret to differ from this view. Herr Leopold de Meyer is satisfied with being the greatest and most finished executant in a particular school, which has plenty of attractions *per se*. He sees everywhere around him "*virtuosi*," who, without the requisite qualities, affect a desire to be enrolled among "classical" performers, but with genial frankness prefers following the bent of his own genius to assuming a virtue he does not really possess. He knows the "classic" element is not his, and with equal modesty, judgment, and good taste, steers clear of it. Why should one who feels an exclusive calling in one direction hazard pre-eminence by tempting fortune in another? Herr de Meyer, with his capabilities, would probably, in a greater or lesser degree, succeed were he to cast his skin and put on the "classic" coat of mail; but he would wrong his own instincts, by affecting an inclination towards that for which nature has not suited him. What he has achieved is the very highest in the particular walk to which his aspirations originally led him. As well blame Mr. Robson for not seizing the tragic muse by the hair of the head as Leopold de Meyer for not pummeling the "Old Masters," because the one has great pathos, the other prodigious execution.

The pieces selected by M. de Meyer were, his new fantasia, entitled "Souvenir de Naples," and "Variations on Hungarian Airs." Both created an extraordinary sensation; the latter being unanimously redemanded. The great *virtuoso* substituted a romance, "Le Départ et le Retour," ingeniously winding up with the *coda* of "The Hungarian Airs," which was received with equal enthusiasm. The success of Herr Leopold de Meyer at the Crystal Palace was as great as he himself could have possibly desired.

Another attraction of last Saturday's concert consisted in the selection from Meyerbeer's new opera, *Le Pardon de Ploërmel*. This comprised the legendary ballad, "Sombre destinée;" romance, "Ah! mon remords!" air, "Ombre légère;" and the Chœur du Pardon, "Sainte Marie." The first two pieces were executed in admirable style, by M. Duhem, on the cornet-à-pistons: the air, "Ombre légère," on the clarinet, by M. Papé, and the "Chœur du Pardon," by orchestra and harmonium. The rest of the programme was composed of Hadyn's Symphony in G; the overture to *Guillaume Tell*; Weber's "L'Invitation à la Valse;" and Leopold de Meyer's *Marche d'Isly*—which (as in the instance of the *Marche Marocaine*) has been scored for the orchestra by M. Hector Berlioz.

The audience, we should have stated, were more than usually demonstrative after the "Variations upon Hungarian Airs," at the termination of which Herr de Meyer was thrice recalled. Among the company present were certain Russian princesses—among them, the Princess Chernizoff—who came expressly to the Crystal Palace to hear the Austrian pianist, and invited him to a banquet in the private saloons, where he was splendidly entertained.

MISS STABBACH's annual entertainment is invariably one of the most interesting benefit concerts of the season, the selection being constituted in an eminent degree to please all tastes. The concert of Wednesday evening, given at the Hanover-square Rooms, was particularly attractive. The special feature was Beethoven's Trio, in C minor, for pianoforte, violin, and violoncello, executed by Messrs. Charles Hallé, Sainton, and Paque, with remarkable effect. Having displayed their talents in combination, each of the above *virtuosi* separately exhibited his power in a solo. M. Sainton played his fantasia on *Lucresia*

Borgia, accompanied by M. Hallé; M. Paque followed suit in his new violoncello piece, "Sur les motifs de *Martha*;" while M. Hallé chose a "Nocturne" and "Grande valse brillante," by Chopin. In the vocal department, Miss Stabbach sang a new song, "The Shooting Star," by Francesco Berger, unanimously encored; Mr. Langton Williams' "The Treasures of Home," also re-demanded; and the cavatina, "Ah! rammento," from Mercadante's *Leonora*, which, although not encored, was at least as charmingly sung as the two English songs. Besides the above, Miss Stabbach joined Mr. Tennant and Mr. Santley in the trio, "The Hawthorn Glade" from Sterndale Bennett's *May Queen*; M. Fedor and Mr. Santley in the trio "Guai se ti sfugge un moto," from *Lucrezia Borgia*; Mr. Tennant in the duo "Un tenero cor," from Donizetti's *Roberto Devereux*; and M. Fedor and Mr. Santley in the trio "Zitti, zitti," from the *Barbiere*. This was an arduous task set to an artist in a single performance, but Miss Stabbach possesses good stamina, and can sing throughout an entire evening without exhibiting fatigue. The *beneficiaire*, on each occasion, won unqualified praise, and sang in the most artistic manner. Of the other vocal performances, we may mention, as worthy of notice, the romanza "M'appari tutt' amor" from *Martha*, sung by M. Fedor; and a new song, "My brilliant one," given by Mr. Santley. M. Fedor has a very pleasing tenor voice, and is evidently an accomplished singer. He was applauded in all his pieces.

MR. BRINLEY RICHARDS' second concert of classical pianoforte music, at the Hanover-square Rooms, on Tuesday evening, offered as many points of interest as the first, three weeks since. These were Mozart's quartet in G minor, for pianoforte, violin, viola, and violoncello; Mendelssohn's *Tema con variazioni*, for pianoforte and violoncello; Hummel's grand trio, in E major, Op. 83, for pianoforte, violin, and violoncello; and Weber's *Rondo Brillant*, Op. 62. Here was a selection for which Mr. Brinley Richards' audience could hardly be too grateful. Mr. Brinley Richards had for his fellow executants, Messrs. H. Blagrove, Clement and Paque. Mendelssohn's *Tema con variazioni*—an admirable performance by Mr. Richards and M. Paque—produced a very marked impression. The trio of Hummel, too, was greatly admired. Perhaps, however, Mr. Richards' most successful essay was the rondo of Weber, which never fails of creating a sensation. Mr. Richards also introduced a new contribution for the pianoforte, played for the first time in public, an *Andante Cantabile*, a graceful composition, which pleased universally. The vocal music was no less select than the instrumental. Mr. Santley was encored in a new song by Mr. Richards, called "The Suliste war song;" Miss Dolby gave the air, "Zeffiretto che scorre nel prato," from Handel's opera of *Justin*, and also a new and beautiful song by Mr. Henry Smart, "O tell me, shall my love be mine," both most admirably; Miss Messent gave Mr. Richards' sacred song, "The Pilgrim's path," with the proper devotional feeling; and Mr. Santley, Mercadante's romanza, "Il sogno," M. Paque playing the violoncello accompaniments. There was also a charming trio, by Mr. Brinley Richards, "Sweet day so cool," sung for the first time by Miss Messent, Miss Dolby, and Mr. Santley, which was re-demanded; and the grand duet from *Semiramide*, "Bella imago," by Miss Dolby and Mr. Santley.

HERR JOACHIM'S CONCERTS.—The second of these interesting entertainments took place on Wednesday evening, in presence of a very numerous audience of connoisseurs. The programme was as follows:—

Quartet in E flat (Op. 74)	...	...	...	Beethoven.
Quartet in A minor (Op. 132)	...	...	...	Beethoven.
Quartet in C (Op. 59)	...	...	...	Beethoven.

Herr Joachim was inspired this evening. Finer playing was never heard, nor was more enthusiastic appreciation ever elicited by consummate art.

The Quartet in A minor—perhaps the most interesting, certainly the most profoundly poetical of the so-called "post-humous"—created an unprecedented sensation; and Herr Joachim, together with his associates (Herr Louis Ries, Mr. Blagrove and Sig. Piatti), was unanimously summoned at the end, to receive anew the felicitations of the delighted audience. The other quartets were equally successful; but the triumph was for the

deepest, the most elaborate and least familiar of the three—a triumph, in short, for Beethoven. And this, more than anything else, we are sure must have gratified Herr Joachim.

MADAME SCHUMANN'S CONCERTS.—Madame Clara Schumann, who has already twice visited London (in 1856 and 1857), gave the first of three *matinées*, in conjunction with Herr Stockhausen, at the Hanover-square Rooms, on Saturday. Although the audience, we regret to say, was by no means numerous, it was an audience of connoisseurs, able and eager to appreciate the merits of the celebrated pianist, and to enjoy the varied beauties of the programme she had prepared for them. Herr Joseph Joachim was the violonist, and the entertainment began with a performance (by Madame Schumann and Herr Joachim) of Beethoven's grand sonata dedicated to Kreutzer, which for energetic expression and vigorous execution could hardly have been surpassed. Of still greater interest than this, however—for reasons unnecessary to explain—was a duet (variations) for two pianofortes, the composition of Robert Schumann. In this Madame Schumann was assisted by her sister, Mademoiselle Marie Wieck; and nothing could be more perfect than the execution of the entire piece. The admirers of Schumann's music cannot possibly enjoy a greater treat than that of hearing it played by his widow, whose enthusiasm in this instance springs from a source entitled to universal respect. Not only those who assert, but even those who question, the genius of the late composer must admire the talent, while they sympathise with the devotion thus touchingly manifested. Mdlle. Marie Wieck is much younger than her sister, but, so far as this one performance allowed us to form an opinion, she seems destined to do credit to the name she bears. Another piece by Schumann—a sort of *lied*, or song without words, for piano and violin—was admirably given by Madame Schumann and Herr Joachim, and followed by a so-called *ballade*, the composition of the German violinist, which strikes as much by its originality as it pleases by the quaint simplicity of its character. Madame Schumann also played a *schërzo* by Chopin, and some smaller pieces. Herr Jules Stockhausen, Madame Schumann's coadjutor—who has not been heard for some years in London—will be remembered as a barytone of some pretensions. His singing is marked rather by declamatory force than by vocal purity; and this was evinced in a well-known air of Handel, which would have been more acceptable if given with less evident effort—less straining, in short, after "point" making. In Schubert's "Erl-König," Herr Stockhausen was at home. This he sang with excellent taste and feeling, and had Madame Schumann played the accompaniment (difficult, we allow), instead of the gentleman to whom it was entrusted, the effect would have been greater in proportion. The second concert takes place to-day.

HERR LOUIS AND ADOLPHE RIES gave an evening concert, at the Hanover-square Rooms, on Friday, May the 13th. Herr Louis Ries has this year identified his name with the classical performances of chamber music at St. James's Hall and elsewhere. He is an excellent violinist, possesses a good clear tone, and has a genuine healthy style. Herr Adolphe Ries is a pianist of repute, and a player of more than ordinary skill. The brothers were joined by Herr Ernst Pauer, Messrs. H. Webb, W. Hann, Herr H. Daubert, Herr C. Pape, Messrs. Eckhoff, Stock, and Reynolds, as instrumentalists; and Mesdles. de Villar and J. Martin as vocalists. The most attractive performances were Beethoven's "Romance" for the violin, Op. 50, by Herr Louis Ries, a very fine performance; Spohr's *ottetto* in E, for violin, two violas, violoncello, clarinet, two horns, and contra-basso, executed by Messrs. Louis Ries, Webb, Hann, Daubert, Pape, Eckhoff, Stork, and Reynolds; and Wolff and Vieuxtemps' *Fantaisie Brillante* on *Oberon*, for pianoforte and violin, and performed by the *beneficiaires* with capital effect. Liszt's fantasia, too, on *Lucia di Lammermoor*, was extremely well played by Herr Adolphe Ries. The vocal music calls for no particular remarks.

MADAME SALA'S CONCERT.—This highly respected lady gave a concert at Willis's Rooms, yesterday morning, under the most distinguished patronage. The programme was long and attractive.

ADVERTISEMENT.

MM. CUSINS and REMENYI'S GRAND MATINEE

MUSICAL, at Willis's Rooms, May 27. The Orpheus Glee Union will sing some of their admired part-songs on this occasion. Stalls, 10s. 6d. each, to be had only of M. Remenyi, No. 59, Mornington-road, Regent's-park, W.; and of Mr. W. G. Cusins, No. 53, Manchester-street, Manchester-square, W.

ST. MARTIN'S HALL.—MISS ANNIE GODDARD

begs to announce that her CONCERT, under distinguished patronage, will take place on Tuesday evening, May 31, at 8, in Aid of the Funds of the Great Northern Hospital. Vocalists—Miss Clara Novello, Misses Banks, Palmer, Annie Goddard; Messrs. Sims Reeves, Montem Smith, Santley, and Thomas. Flute, Master Drew Dean; piano-forte, Miss Arabella Goddard. Solo violin, Wieniawski. Conductors—Messrs. E. J. HOPKINS and RANDEGGER. Sofa stalls, 10s. 6d.; numbered reserved seats, 5s.; balconies and centre area, 2s. 6d.; platform 1s. May be had of the principal music-sellers; Miss Annie Goddard, 15, Grenville-street, W.C.; and Mr. Headland, St. Martin's Hall.

SIGNOR AND MADAME FERRARI beg to announce

that their ANNUAL CONCERT will take place at the Hanover-square Rooms, on Monday evening next, May 23. Vocalists: Madame Ferrari, Miss Palmer, Mr. Tennant, and Signor Ferrari; Instrumentalists: Mr. Charles Hallé, Herr Ries, and Signor Piatti. Conductor, Mr. Walter Macfarren. On this occasion will be performed selections from Meyerbeer's new opera *LE PARDON DE FLOREMBEL* (first time in England), and Sterndale Bennett's *MAY QUEEN*. Tickets, 7s., at all principal music-sellers; stalls, 10s. 6d., of Signor Ferrari, Devonshire-lodge, Portland-road.

ST. JAMES'S HALL.—THE VOCAL ASSOCIATION.

Conductor, M. BENEDICT.—Wednesday next, May 25th, at 8, Handel's *ACIS AND GALATEA*; Mozart's Concerto in C major, &c. Principal performers: Miss Arabella Goddard, Madame Enderssohn, Miss Binckes; Mr. Sims Reeves, Mr. Dyson, and Mr. Santley. Band and choir of nearly 400 performers. Tickets, 2s. 6d., 5s., 7s. 6d.; sofa stalls, 10s. 6d. each—at all the principal music-sellers, and at the St. James's Hall ticket office, 28, Piccadilly, W.

MRS. JOHN MACFARREN, assisted by Miss Arabella

Goddard, M. Salton, and Signor Piatti, will give her *MATINEE OF PIANOFORTE MUSIC*, in the Hanover-square Rooms, on Saturday next, to commence at Half-past Three. Programme—Grand Trio in D minor, Mendelssohn, Andante con Variazioni in E flat, Mendelssohn. Grand Sonata in D (two Pianos), Mozart. Part II—Prelude, Sarabande, and Gavotte (Violoncello), Bach. Sonata in F (Piano and Violin), Beethoven. Solo, Thalberg. Solo—The Skylark, Walter Macfarren. Vocalists, Madame Enderssohn, Miss Poole, and Mr. Wilbye Cooper, accompanied by Mr. Walter Macfarren.—Tickets, 10s. 6d., 7s., and 2s. 6d., to be had of Cramer and Co.; Addison and Co., Regent-street; Chappell and Co.; Leader and Cook, New Bond-street; Keith and Prowse, Cheapside; and Mr. John Macfarren, 15, Albert-street, Gloucester-gate, N.W.

MADLE. SPEYER has to announce that her Annual

Morning Pianoforte Recital will take place at Willis's Rooms, on Saturday next, May 28, at 3 o'clock, on which occasion she will perform selections from the works of Bach, Beethoven, Hummel, Mendelssohn, Chopin, &c. Vocalists, Madlle. Johanna Martin, and the Orpheus Glee Union. Reserved and numbered seats, half-a-guinea; tickets, 7s.; to be obtained at R. W. Ollivier's, No. 19, Old Bond-street; at the principal music warehouses; and of Madlle. Speyer, 7, Belgrave-street south, S.W.

MADAME R. SIDNEY PRATTEN begs to announce

that the 12 songs, with Guitar accompaniment, from *Satanella*, Moore's *Melodies*, &c., are now ready; also, that her Guitar School will be ready for circulation on the 1st of June. 24, Holles-street, Cavendish-square, W.

THE ROYAL ACADEMY over the WATER.—Vide

Punch.—The DELEPIERRES (Jules, 8; Juliette, 6; and Julia, 4 years of age), whose marvellous performance on the violin have excited the wonder and admiration of musical circles in France and Belgium, performs solos, duets, and trios every evening at the CANTERBURY HALL.

MR. ALBERT SMITH'S CHINA EVERY NIGHT,

at 8. Tuesday, Thursday, and Saturday afternoons at 3. Stalls can be taken from the plan at the New Chinese box office daily, from 11 to 5.3s.; area, 2s.; gallery, 1s. Price 6d., "To China and Back," by Albert Smith, forwarded from the Egyptian Hall, for seven stamps.

MADAME ENDERSOHN will give a limited number

of Lessons in Singing during the season. Terms, &c., on application to Messrs. Cramer and Co., 201, Regent-street.

MISS GERARD has the honour to announce she is in

town for the season. All letters respecting engagements and pupils, to be addressed to her residence, 12, Belsize-road, St. John's-wood, N.W.

MR. and Mrs. SANTLEY have removed to No. 2,

Porchester-place, Oxford-square.

MADLE. DE VILLAR has returned to town. For en-

gagements to sing at concerto, &c., address Messrs. Chappell and Co., 50, New Bond-street.

MISS ARABELLA GODDARD & HERR JOACHIM,

will perform at the MONDAY POPULAR CONCERTS, St. James's Hall, on Monday, May 30, on which occasion the programme will be selected from the works of Beethoven.

A Young Lady, experienced in teaching, whose afternoons

are unoccupied, wishes to obtain pupils, or to give Lessons in Singing (studied under Mr. Handel Gear), Music, and Figure Drawing. Terms, 6s. the lesson. The highest references can be given. Address, A. B. De Knocks, Clifton-road, Maida-hill, W.

SIGNOR CAMPANA begs to announce that he has

ARRIVED in town. Letters to be addressed to his residence, No. 15, Westbourne-place, Eaton-square, or his publishers, 140, New Bond-street.

MONS. J. ASCHER begs to announce, that he has

arrived in London for the season. All letters to be addressed to the care of Messrs. Schott and Co., 159, Regent-street, W.

MR. WALLWORTH is at liberty to accept ENGAGE-

MENTS for CONCERTS, ORATORIOS, &c., until about September next. Address, 6, Somerset-street, Portman-square. His new tutor for the cultivation of the voice, full music size, 6s., is now ready at Hammond's (late Julian's), 214, Regent-street.

MISS HARRINGTON, (new soprano) to engage for

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MADAME LEMMENS SHERRINGTON has the

honour to announce her return to London for the season. Letters to be addressed to her residence, 12, Cambridge-street, Hyde-park, W.

HERR ELSNER (late of Frankfort-on-Maine), Solo

Violoncello at the Philharmonic and Antient Concerts, and professor at the Academy of Music in Dublin, begs to announce that he will be in London and open to engagements in the beginning of June. For terms, etc., apply by letter, addressed to his residence, 20, Lower Pembroke-street, Dublin, or at Herr Fähler's 5, Robert-street, Hampstead-road, London.

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THE MESSENGER SPIRIT.—Song.—The words from

the German. Composed by E. A. Todd. Price 2s. Published this day by Boosey and Sons, Musical Library, 24 and 28, Holles-street.

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the miscellaneous Pianoforte Works of JOHN SEBASTIAN BACH (not included in the 48 Preludes and Fugues).—First Series: No. 1. Fuga Scherzando in A minor; 2. Prelude and Fugue on the name Bach; 3. Fantasia con fughetta in D minor; 4. Fantasia con fuga in B flat; 5. Preludes con fuga in A minor; 6. Two Fugues in C major—as performed in public by Miss ARABELLA GODDARD. Price 2s. each. London: Duncan Davison and Co., 244, Regent-street.

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Words by C. M. K.; composed by Mrs. John Scott. To be had post free of Mrs. John Scott, 59, Brunswick-road, Brighton; also of R. W. Ollivier, 19, Old Bond-street, Piccadilly; and Messrs. Leader and Cock, 63, New Bond-street, corner of Brook-street, London.

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The end lies ever in my thought to a grave so cold and deep,
The mother beautiful was brought, then fell the child asleep.

But now the dream is wholly o'er, I bathe my eyes and see,
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